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FOR THE RECORD

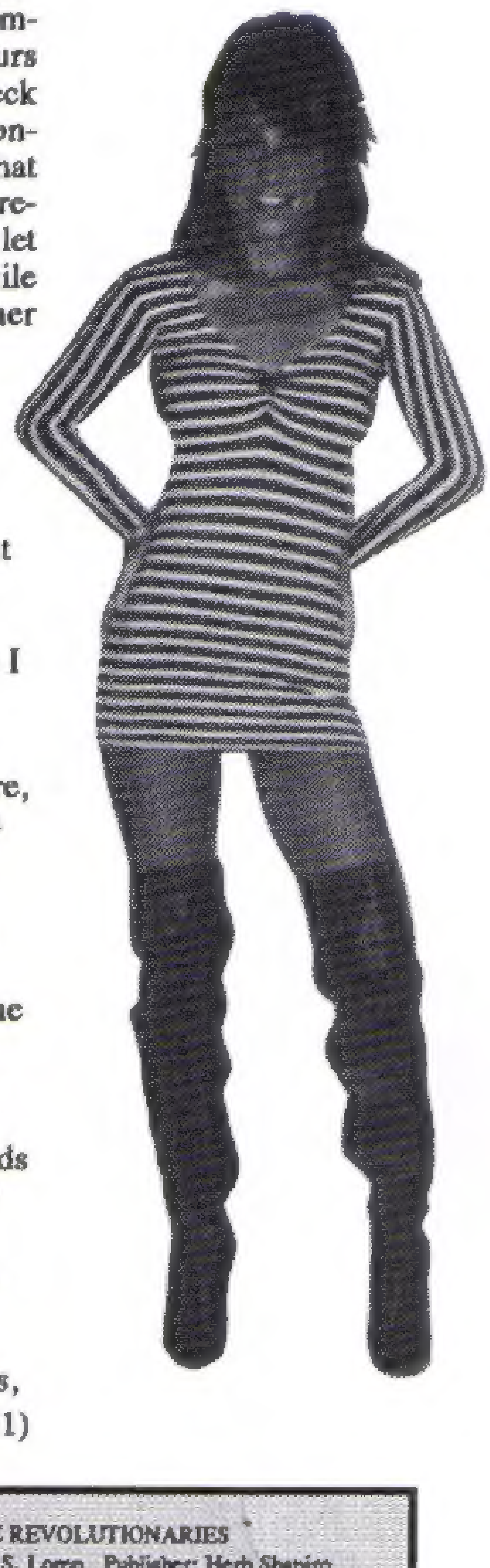
INTRODUCING ROXY

by Jay Allen Sanford

HEY AGAIN. Jay here, your rock 'n' roll reporter. All of you who've written to us know that we answer every single letter, but there's one question that keeps coming up which we're never quite sure how to fence: "Who ARE you guys?!" We get asked for photos of ourselves, info about our likes and dislikes, rundowns of our family trees, our love lives and even our gross yearly salaries (um, maybe that last one was from the IRS, I forget). Few publishers have such individual identities forming its nucleus. I'd guess that longtime readers already know more than they want to about *me*, since I narrate much of our tour of pop culture, interjecting my own experiences and sometimes pointless points of view at every given opportunity. But what about some of the *other* folks who comprise our extended Revolutionary family?

Meet Roxy, Miss Rock 'N' Roll Comics, our newest assistant editor. She'll be taking turns answering the mail and filling everyone in on upcoming plans, essentially serving as a charming liaison between us at the office and *you* out there in the real world. You'll be seeing her at conventions, comic shops and even in some of the many ads you'll be spotting soon, in all kinds of major magazines, spreading word of the Revolution across the land. You may already know of her, in fact—she recorded a couple of albums with the funky-but-now-defunct band The Miniskirts, and she still appears at clubs up and down the left coast, wailing on guitar and rocking like a tropical storm.

Most of the clothes you see her wearing were designed by herself, multi-talented girl that she is, and we may even be carrying a line of Roxy Rock fashions sometime down the pike (write if you're interested). She's also a college graduate who majored in communications, a member of MENSA, a syndicated columnist who's written about the rock scene for various paper and magazines AND she taught High School English for two years (ah, to have had *her* for homeroom, huh guys!). Actually, as I list her impressive credits, it occurs to me that I'd better check my *own* employment contract, to make sure that Roxy doesn't end up replacing me! Here, I'll let her take over briefly while I go talk to the publisher about this...



Hi everyone! Is he gone yet? Whew, I thought he'd *never* shut up! Does he always ramble on like that? Man-o-man, looks like I got here just in time.

Well, things really are shaking around here, let me tell you! We've got about 20 titles a month coming out by next summer—I'll fill you in on all the cool stuff next ish. This time around, I'm gonna go through Jay's mailbag and see what kinds of things are on your minds (I think I already *know* when it comes to you *guys* out there!). Hey, drop me a line why dontcha! Dudes, dudettes, cross dressers,

(see **ROXY** on page 31)

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THE REVOLUTIONARIES
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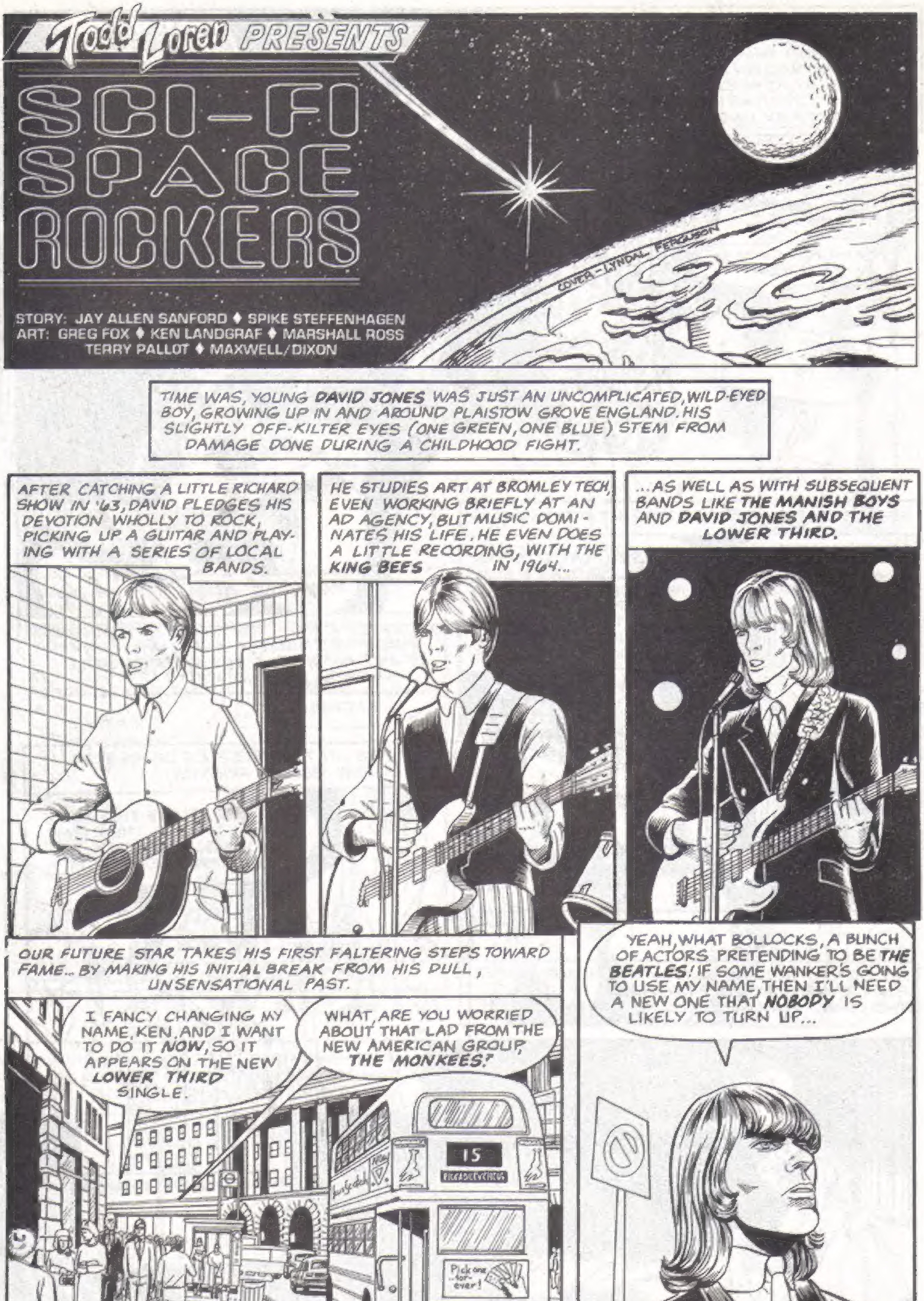
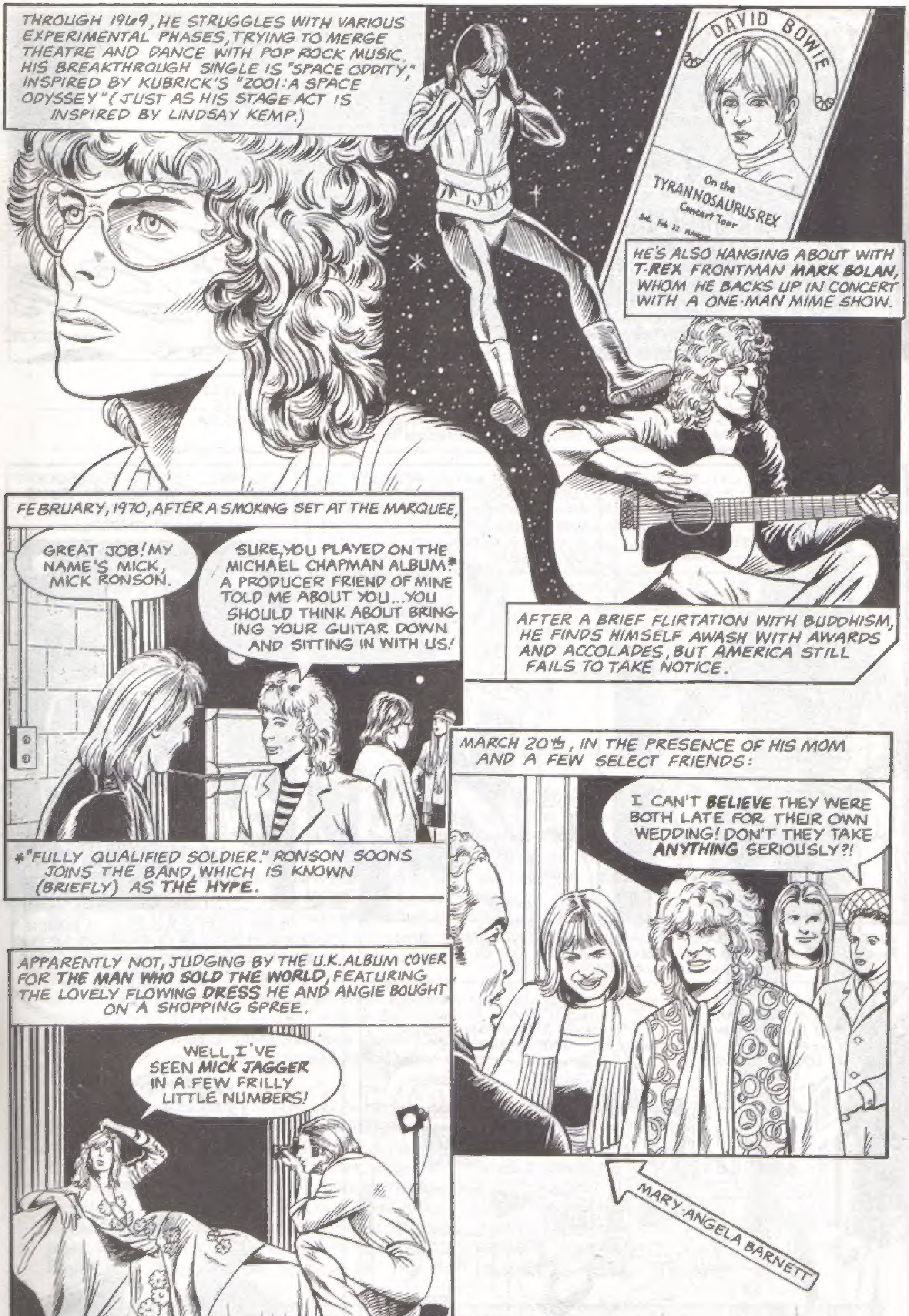
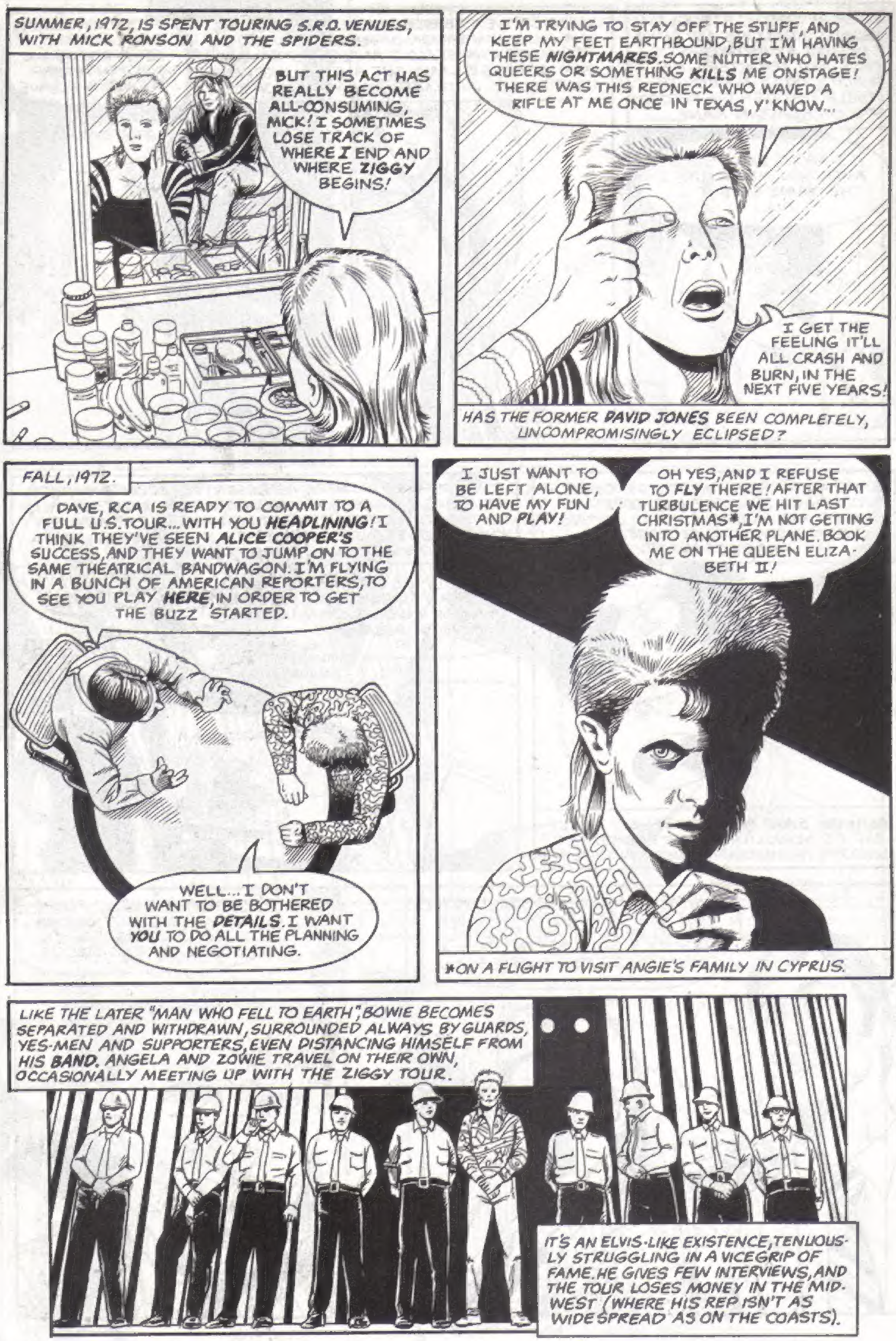

Todd Loren PRESENTS
SCI-FI SPACE ROCKERS
COVER - LYNDAL FERGUSON
STORY: JAY ALLEN SANFORD ♦ SPIKE STEFFENHAGEN
ART: GREG FOX ♦ KEN LANDGRAF ♦ MARSHALL ROSS
TERRY PALLOT ♦ MAXWELL/DIXON
TIME WAS, YOUNG DAVID JONES WAS JUST AN UNCOMPLICATED, WILD-EYED BOY, GROWING UP IN AND AROUND PLAISTOW GROVE ENGLAND. HIS SLIGHTLY OFF-KILTER EYES (ONE GREEN, ONE BLUE) STEM FROM DAMAGE DONE DURING A CHILDHOOD FIGHT.
AFTER CATCHING A LITTLE RICHARD SHOW IN '63, DAVID PLEDGES HIS DEVOTION WHOLLY TO ROCK, PICKING UP A GUITAR AND PLAYING WITH A SERIES OF LOCAL BANDS.
HE STUDIES ART AT BROMLEY TECH, EVEN WORKING BRIEFLY AT AN AD AGENCY, BUT MUSIC DOMINATES HIS LIFE. HE EVEN DOES A LITTLE RECORDING, WITH THE KING BEES IN 1964...
...AS WELL AS WITH SUBSEQUENT BANDS LIKE THE MANISH BOYS AND DAVID JONES AND THE LOWER THIRD.
OUR FUTURE STAR TAKES HIS FIRST FALTERING STEPS TOWARD FAME.. BY MAKING HIS INITIAL BREAK FROM HIS DULL, UNSENSATIONAL PAST.
I FANCY CHANGING MY NAME, KEN, AND I WANT TO DO IT NOW, SO IT APPEARS ON THE NEW LOWER THIRD SINGLE.
WHAT, ARE YOU WORRIED ABOUT THAT LAD FROM THE NEW AMERICAN GROUP, THE MONKEES?
15
Pick one for ever!
YEAH, WHAT BOLLOCKS, A BUNCH OF ACTORS PRETENDING TO BE THE BEATLES! IF SOME WANKER'S GOING TO USE MY NAME, THEN I'LL NEED A NEW ONE THAT NOBODY IS LIKELY TO TURN UP...

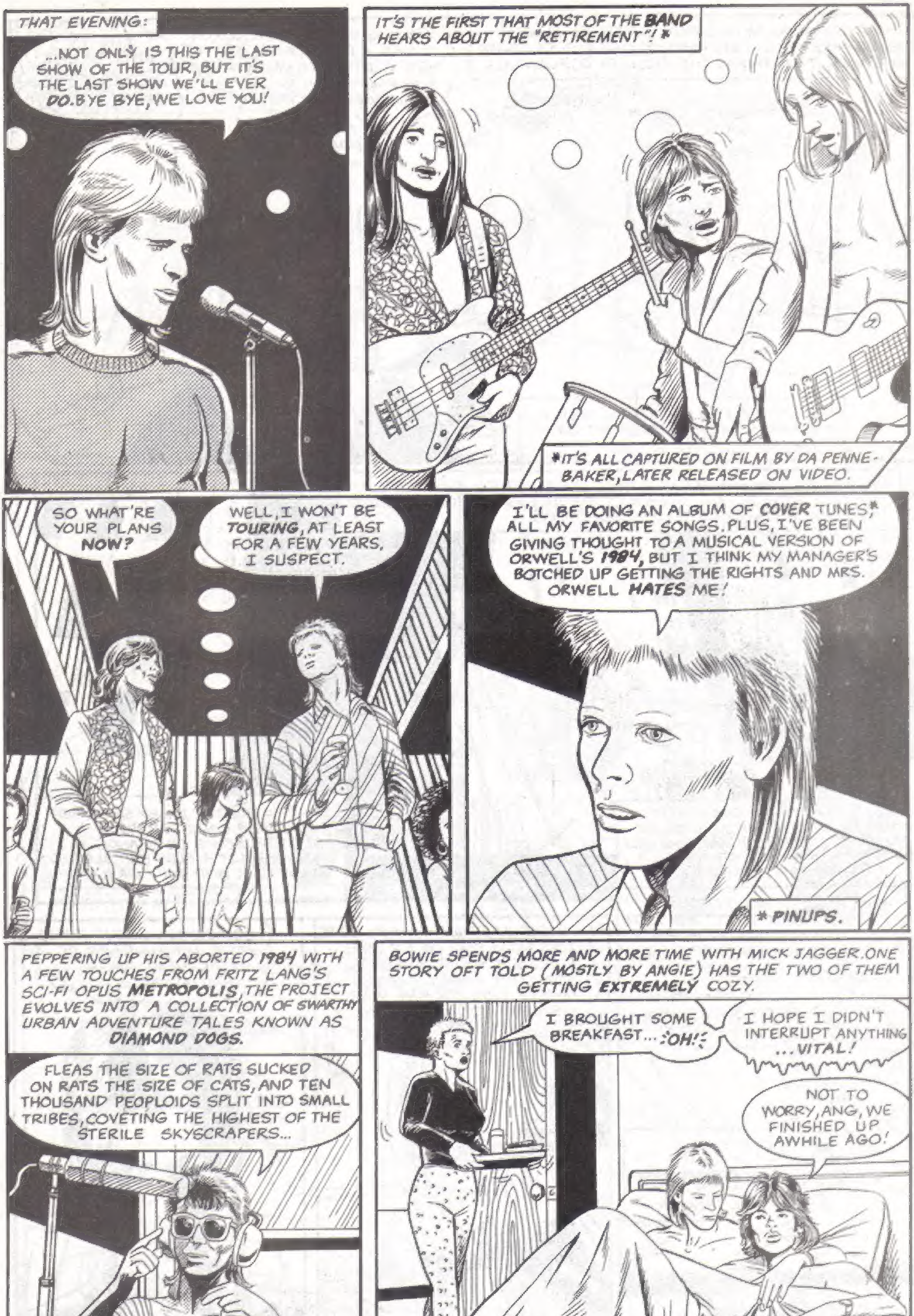

THROUGH 1969, HE STRUGGLES WITH VARIOUS EXPERIMENTAL PHASES, TRYING TO MERGE THEATRE AND DANCE WITH POP ROCK MUSIC. HIS BREAKTHROUGH SINGLE IS "SPACE ODDITY," INSPIRED BY KUBRICK'S "2001: A SPACE ODYSSEY" (JUST AS HIS STAGE ACT IS INSPIRED BY LINDSAY KEMP.)
DAVID BOWIE
On the TYRANNOSAURUS REX Concert Tour
HE'S ALSO HANGING ABOUT WITH T-REX FRONTMAN MARK BOLAN, WHOM HE BACKS UP IN CONCERT WITH A ONE-MAN MIME SHOW.
AFTER A BRIEF FLIRTATION WITH BUDDHISM, HE FINDS HIMSELF AWASH WITH AWARDS AND ACCOLADES, BUT AMERICA STILL FAILS TO TAKE NOTICE.
FEBRUARY, 1970, AFTER A SMOKING SET AT THE MARQUEE,
GREAT JOB! MY NAME'S MICK, MICK RONSON.
SURE, YOU PLAYED ON THE MICHAEL CHAPMAN ALBUM.* A PRODUCER FRIEND OF MINE TOLD ME ABOUT YOU... YOU SHOULD THINK ABOUT BRINGING YOUR GUITAR DOWN AND SITTING IN WITH US!
*"FULLY QUALIFIED SOLDIER." RONSON SOONS JOINS THE BAND, WHICH IS KNOWN (BRIEFLY) AS THE HYPE.
MARCH 20TH, IN THE PRESENCE OF HIS MOM AND A FEW SELECT FRIENDS:
I CAN'T BELIEVE THEY WERE BOTH LATE FOR THEIR OWN WEDDING! DON'T THEY TAKE ANYTHING SERIOUSLY?!
APPARENTLY NOT, JUDGING BY THE U.K. ALBUM COVER FOR THE MAN WHO SOLD THE WORLD, FEATURING THE LOVELY FLOWING DRESS HE AND ANGIE BOUGHT ON A SHOPPING SPREE.
WELL, I'VE SEEN MICK JAGGER IN A FEW FRILLY LITTLE NUMBERS!
MARY ANGELA BARNETT

FALL, 1971, BACK IN THE U.K. AND VISITING ROUNDHOUSE THEATER:
...THEY'RE MARVELOUS! THEY CALL THE PLAY PORK AND IT'S THIS TOTALLY OUTRAGEOUS ANDY WARHOL PRODUCTION*
WARHOL? THAT AMERICAN POP ARTIST, THE ONE WHO PAINTS PICTURES OF SOUP CANS?
*MANY MEMBERS OF THIS THEATER TROUPE WOULD EVENTUALLY JOIN BOWIE'S OWN SUPERSTAR MACHINE.
OH, WARHOL'S INVOLVED IN ALL SORTS OF THINGS NOW, EVEN MOVIES! I THINK HE'S QUITE THE GENIUS, ACTUALLY, A MASTER OF GARISH AND UNPRETENTIOUS ART!
I MEAN, LOOK AT THIS LOT! GUTTER, BIZARRO TRANSVESTITES, ALL NON-SEQUITER NONSENSE... I LOVE THIS! PURE NEW YORK UNDERGROUND KITSCH! I'VE BEEN HANGING OUT WITH THEM.
I THINK ANGIE'S THE MORE MASCULINE OF THE TWO!
AND SO, INFLUENCED BY PORK, BOWIE TAKES ANOTHER TURN, TRADING "HIPPIE FREAK" FOR "CHEAP CHIC".
IN NEW YORK, DAVID MEETS OUTRAGEOUS "PUNK" ROCKER IGGY POP.
SO WHY DO YOU CUT YOURSELF ONSTAGE, AND JUMP INTO THE AUDIENCE? ISN'T THAT A BIT...OUT OF CONTROL?
WHAT'S THE POINT IN DOING IT IF IT'S NOT? ANYTHING ELSE WOULD BE PREDICTABLE!
*SEE HARD ROCK #10, ON THE BIRTH OF PUNK.
WHAT A CHARACTER! AMERICAN THEATRE, LIVING BREATHING ROCK AND ROLL... IGGY'S THE REAL THING ALRIGHT.
IGGY'S VISCERAL LIFESTYLE PARTLY INSPIRES BOWIE'S NEWEST CHARACTER CREATION. ADD A FINAL, FATALISTIC Z AND YOU'VE GOT...

ZIGGY
ZIGGY PLAYED GUITAR...A MUSICIAN WHO LEARNS, IN A DREAM, OF THE COMING OF THE MESSIANIC "STARMAN". AS THE ROCKSTAR SINGS OF SPACE BEINGS, THE HOPELESS AND HELPLESS MASSES CLING TO HIM, TO HIS SONGS.
IT ALL GOES TO ZIGGY'S HEAD, AND HE FANCIES HIMSELF A FAULTLESS PROPHET, ONLY TO FIND HIMSELF TORN TO PIECES AT THE CLIMAX OF A SADO-MASOCHIST PERFORMANCE.
LOOKING FOR ALL THE WORLD LIKE A PSYCHOTIC, SEXUAL ALIEN PRINCE, IN HIS GLITTER JUMPSUITS AND FIERY RED HAIR (SUGGESTED BY ANGIE), BOWIE LEAPS FEET-FIRST INTO HIS NARCISSISTIC, ANDROGYNOUS NEW PERSONA. THE CRACKED ACTOR TAKES CENTER STAGE AND ENGLAND HAS A NEW (SPACE) QUEEN!
ZIGGY STARDUST AND THE SPIDERS FROM MARS, THE ALBUM AND THE TOUR, RAGES LIKE A FIRESTORM THROUGH THE U.K. AND AMERICA. DAVID BOWIE'S STAR HAS FINALLY ASCENDED...OR HAS ZIGGY'S?


SUMMER, 1972, IS SPENT TOURING S.R.O. VENUES, WITH MICK RONSON AND THE SPIDERS.
BUT THIS ACT HAS REALLY BECOME ALL-CONSUMING, MICK! I SOMETIMES LOSE TRACK OF WHERE I END AND WHERE ZIGGY BEGINS!
I'M TRYING TO STAY OFF THE STUFF, AND KEEP MY FEET EARTHBOUND, BUT I'M HAVING THESE NIGHTMARES. SOME NUTTER WHO HATES QUEERS OR SOMETHING KILLS ME ONSTAGE! THERE WAS THIS REDNECK WHO WAVED A RIFLE AT ME ONCE IN TEXAS, Y'KNOW...
I GET THE FEELING IT'LL ALL CRASH AND BURN, IN THE NEXT FIVE YEARS!
HAS THE FORMER DAVID JONES BEEN COMPLETELY, UNCOMPROMISINGLY ECLIPSED?
FALL, 1972.
DAVE, RCA IS READY TO COMMIT TO A FULL U.S. TOUR... WITH YOU HEADLINING! I THINK THEY'VE SEEN ALICE COOPER'S SUCCESS, AND THEY WANT TO JUMP ON TO THE SAME THEATRICAL BANDWAGON. I'M FLYING IN A BUNCH OF AMERICAN REPORTERS, TO SEE YOU PLAY HERE, IN ORDER TO GET THE BUZZ STARTED.
WELL... I DON'T WANT TO BE BOTHERED WITH THE DETAILS. I WANT YOU TO DO ALL THE PLANNING AND NEGOTIATING.
I JUST WANT TO BE LEFT ALONE, TO HAVE MY FUN AND PLAY!
OH YES, AND I REFUSE TO FLY THERE! AFTER THAT TURBULENCE WE HIT LAST CHRISTMAS*, I'M NOT GETTING INTO ANOTHER PLANE. BOOK ME ON THE QUEEN ELIZABETH II!
*ON A FLIGHT TO VISIT ANGIE'S FAMILY IN CYPRUS.
LIKE THE LATER "MAN WHO FELL TO EARTH", BOWIE BECOMES SEPARATED AND WITHDRAWN, SURROUNDED ALWAYS BY GUARDS, YES-MEN AND SUPPORTERS, EVEN DISTANCING HIMSELF FROM HIS BAND. ANGELA AND ZOWIE TRAVEL ON THEIR OWN, OCCASIONALLY MEETING UP WITH THE ZIGGY TOUR.
IT'S AN ELVIS-LIKE EXISTENCE, TENUOUSLY STRUGGLING IN A VICEGRIP OF FAME. HE GIVES FEW INTERVIEWS, AND THE TOUR LOSES MONEY IN THE MID-WEST (WHERE HIS REP ISN'T AS WIDESPREAD AS ON THE COASTS).

AFTER RETURNING TO ENGLAND ABOARD THE ELLINIS AND BEING BESIEGED BY ENTHUSIASTIC FANS AND REPORTERS, HIS DUALITY TRULY MANIFESTS ITSELF THROUGH THE RECORDING OF ALADDIN SANE.
IT'S ABOUT ZIGGY'S BIG AMERICAN ADVENTURE. THE NAME SAYS IT ALL.
HE BRIEFLY EXPRESSES INTEREST IN STARRING IN A FILM ADAPTATION OF ROBERT HEINLEIN'S PRE-HIPPIE CHRIST/LOVE ANALOGY, STRANGER IN A STRANGE LAND, BUT A GRUELING WORLD TOUR LOOMS DISTRACTINGLY ON THE HORIZON.
FROM NOW ON, I'LL EVEN PLAY MY SCI-FI ROCKSTAR ROLE IN INTERVIEWS. WHY LEAVE IT ONSTAGE, WHY NOT COMPLETE THE CANVAS?
BOWIE APPEARS ON, AND HELPS PRODUCE, RECORDS BY IGGY POP, LOU REED AND OTHERS, AND A DOUBLE LP COLLECTING HIS EARLY SONGS IS RELEASED... IMAGES '66-'67.
ALADDIN SANE SELLS EXTREMELY WELL, AND ITS MONOLITHIC TOUR WINDS UP AT LONDON'S HAMMERSMITH ODEON, IN JULY, 1973.
TONY DEFRIES IS THERE, REPRESENTING BOWIE'S MANAGEMENT ORGANIZATION, NOW KNOWN AS MAINMAN. ACTUALLY ON PAPER, IT'S REALLY TONY'S COMPANY... BUT BOWIE DOESN'T KNOW THIS YET (NEVER HAVING FULLY UNDERSTOOD THAT ORIGINAL, ONE-SIDED CONTRACT).
R.C.A. STILL HAS DOUBTS ABOUT YOUR AMERICAN STAR-POWER. WE NEED TO THINK OF SOME WAY TO MAKE YOU EVEN MORE DESIRABLE TO THEM...
HMMMM.
...PERHAPS BY MAKING YOU SEEM UNAVAILABLE!
I HAVE BEEN THINKING ABOUT TAKING A BIT OF A HOLIDAY, TAKING SOME TIME TO RE-ESTABLISH MY OWN IDENTITY. I NEED TO PEEL BACK A FEW LAYERS, FIND MYSELF AGAIN.
PERHAPS I SHOULD REIGN IN THE CRAZINESS, BEFORE I END UP LIVING ZIGGY'S "ROCK AND ROLL SUICIDE."



THAT EVENING:
...NOT ONLY IS THIS THE LAST SHOW OF THE TOUR, BUT IT'S THE LAST SHOW WE'LL EVER DO. BYE BYE, WE LOVE YOU!
IT'S THE FIRST THAT MOST OF THE BAND HEARS ABOUT THE "RETIREMENT"! *
*IT'S ALL CAPTURED ON FILM BY DA PENNE-BAKER, LATER RELEASED ON VIDEO.
SO WHAT'RE YOUR PLANS NOW?
WELL, I WON'T BE TOURING, AT LEAST FOR A FEW YEARS, I SUSPECT.
I'LL BE DOING AN ALBUM OF COVER TUNES,* ALL MY FAVORITE SONGS. PLUS, I'VE BEEN GIVING THOUGHT TO A MUSICAL VERSION OF ORWELL'S 1984, BUT I THINK MY MANAGER'S BOTCHED UP GETTING THE RIGHTS AND MRS. ORWELL HATES ME!
* PINUPS.
PEPPERING UP HIS ABORTED 1984 WITH A FEW TOUCHES FROM FRITZ LANG'S SCI-FI OPUS METROPOLIS, THE PROJECT EVOLVES INTO A COLLECTION OF SWARTHY URBAN ADVENTURE TALES KNOWN AS DIAMOND DOGS.
FLEAS THE SIZE OF RATS SUCKED ON RATS THE SIZE OF CATS, AND TEN THOUSAND PEOPLOIDS SPLIT INTO SMALL TRIBES, COVETING THE HIGHEST OF THE STERILE SKYSCRAPERS...
BOWIE SPENDS MORE AND MORE TIME WITH MICK JAGGER. ONE STORY OFT TOLD (MOSTLY BY ANGIE) HAS THE TWO OF THEM GETTING EXTREMELY COZY.
I BROUGHT SOME BREAKFAST... OH!
I HOPE I DIDN'T INTERRUPT ANYTHING ...VITAL!
NOT TO WORRY, ANG, WE FINISHED UP AWHILE AGO!
JAGGER WOULD SING OF "ANGIE" ON THE ROLLING STONES' GOAT'S HEAD SOUP LP.

THE DISTURBING NEW ALBUM COVER, BY BELGIAN SURREALIST GUY PEELAERT, IS QUICKLY RE-ISSUED IN EARLY '74 WITHOUT THE SWOLLEN DOG GENITALS.
"Rebel, Rebel, you tore your dress..."
ROCK
CENSORED
ROCK IS SOCIAL CURRENCY, IT HAS A PLACE, A VALUE! NOW IT'S TIME TO UN-RETIRE, AND EMBARK ON MY HUGEST TOUR YET! IT'S THE YEAR OF THE DIAMOND DOGS!
FINALLY, HE'LL BE OUT OF THE HOUSE FOR AWHILE AND I CAN GET ON WITH MY LIFE.
THE LP ITSELF IS A VISCERAL SHOCK, A STARKLY AMERICANIZED BIT OF METALLIC HARD ROCK.
THE SIX-TON CONCERT SET IS A DARK-TINGED DR. CALIGARY-LIKE CITYSCAPE, WITH MOVING SIDEWALKS AND EXPENSIVE SPECIAL EFFECTS (MOST OF WHICH REGULARLY MALFUNCTION).
THE NEW ROBOTIC ZIGGY SURPRISES THOSE WHO COME FOR PURE GLITTER. BOWIE COMMANDS IN NOTHING BUT A BLUE SUIT, SLICKED-BACK HAIR AND JUDY GARLAND-RED SHOES.
BOWIE'S NEXT TURN COMES IN THE FORM OF AN OFFER FROM NICOLAS ROEG* TO STAR IN THE MAN WHO FELL TO EARTH. HE SPENDS SPRING IN L.A., PREPARING FOR THE ROLE.
WITH ANGIE FLYING IN SOON, IT'S PROBABLY BEST TO LET AVA KNOW THAT IT'S GETTING ON TIME FOR HER TO MOVE ALONG.
HOLLYWOOD
SHE COULDN'T HAVE SERIOUSLY HOPED TO SPLIT ANGIE AND ME ... COULD SHE?
* HE'D FILMED PERFORMANCE, WITH MICK JAGGER.
AND THIS STUFF IS ALTOGETHER TOO BIG A PART OF MY LIFE SINCE I CAME TO AMERICA. HOW DID I EVER CONVINCE MYSELF THAT COCAINE WAS AS VITAL TO MY SYSTEM AS FOOD?
SOMETHING ABOUT BEING HERE IN THE HEART OF DETACHMENT AND DECADENCE...

AUTUMN IS SPENT IN NEW MEXICO, PLAYING THIRSTY STARMAN JAMES NEWTON, AN OTHERWORLDLY SEEKER WHO FELL TO EARTH IN HOPES OF SAVING HIS DYING PLANET.
I JUST GOT THE WORD... YOUR "FAME" SINGLE IS #1* IN AMERICA!
MMMMM. SO? I'M IN CHARACTER. --DON'T BREAK MY CONCENTRATION!
* IT REMAINS IN THE TOP SLOT FOR 4 WEEKS.
I'D SWEAR, BOWIE REALLY IS AN ALIEN, SOMETIMES!
AND TO THINK THAT ROEG ALMOST HAD THAT FOP PETER O'TOOLE PLAY THE PART!
ALL THE INTERVIEWS*, ALL THE VISIBILITY... AM I JUST TRYING TO CONVINCE EVERYONE, TO CONVINCE MYSELF, THAT THERE REALLY IS A DAVID BOWIE BENEATH ALL THE ROLE-PLAYING?
* MOST NOTABLY RAMBLING, CRYPTIC CHATS ON DICK CAVETT'S T.V. SHOW AND WITH ROLLING STONE MAGAZINE.
PERHAPS I'VE BEEN GOING ABOUT THIS ALL WRONG. I SHOULD BE DIRECTING ALL THIS RUMINATION INWARD, START WRITING A JOURNAL OR AUTOBIOGRAPHY OR SOMETHING. MAYBE SOME SHORT STORIES...
The Return of the Thin White Duke

CHRISTMAS, 1975 IS SPENT AT KEITH RICHARD'S LOW-KEY JAMAICAN GETAWAY.
LOVED YOU ON SOUL TRAIN! YOU PULLED OFF A PRETTY RIGHTEOUS LIP SYNCH!*
WELL, I WAS A BIT SURPRISED THAT IT WENT SO WELL. I WAS SHAKY DURING THE STRETCH WHERE THEY HAD THE AUDIENCE ASKING ME QUESTIONS.
...I WAS A TAD DRUNK, SOMETHING I RARELY DO.
*TO "FAME" AND "GOLDEN YEARS".
AH, YES, THE OLD PERUVIAN FLAKE IS MORE YOUR SPEED, EH LAD?
ACTUALLY, I'M A BIT TIRED OF ALL THAT AND, TO TELL THE TRUTH, I'D THINK THAT YOU'D HAVE GROWN OUT OF IT BY NOW!*
*KEITH EVENTUALLY KICKS HIS EXTRAORDINARY ADDICTION, NO DOUBT SAVING HIS LIFE.
IT'S ALL SO... DEADENING! LIKE ACID, I'VE TRIED IT A FEW TIMES. BUT I'D CREDIT MY OWN IMAGINATION AS BEING RICHER!
MESSING ABOUT WITH DRUGS, LETTING THEM CHANGE YOU, TAKE YOU OVER, IT'S LIKE PLAYING A SHELL GAME.
BUT I'VE LOOKED UNDER SO MANY SHELLS, I'VE FORGOTTEN WHAT THE PEA LOOKS LIKE!
THUS ENDS, FOR THE MOST PART, BOWIE'S OBSESSION WITH SCI-FI SPACE ROCK— AT LEAST FOR THE TIME BEING.

Hawkwind, Moorcock and CHAOS THEATRE

The Sonic Assassins. The Hawklords. The Masters Of The Universe. These names and more describe Hawkwind, conjuring images of murky concert halls, phantastic poetry, ethereal instrumentation, space-warrior costumes, and indescribably haunting liquid lightshows.

The scene: Ludbroke Grove, U.K., early 1970. Inspired by post-Sgt. Pepper psychedelia and Kubrick's movie *2001*, a small group of science-fiction aficionados band together and combine their talents for rock with their love of the fantastic.

Hawkwind's nucleus, guitarist/vocalist Dave Brock, is the only constant in this ever-evolving outfit and its cast of thousands. In 1967, Brock met saxophonist Nik Turner at a concert in Holland. Their mutual interests in science fiction led to a musical pairing, and the embryonic Hawkwind was born. By 1971, the Hawkwind title album and its successor, *In Search Of Space*, were released. The latter yielded the famous "Master Of The Universe," which became the first of many Hawkwind pseudonyms.

Scene shift: London, 1961. Author Michael Moorcock published *The Dreaming City*, beginning the chronicles of Elric of Melnibone, albino wizard and agent of the Lords of Chaos, and his soul-stealing sword Stormbringer. During the next decade, Moorcock introduced new characters into his pantheon, notably Dorean Hawkmoon and Corum Irsei, known as the Eternal Champions. The popularity of his novels drew one of his fans, a South African poet named Robert Calvert, to seek him out. The two formed a friendship, and in 1971 Calvert took Moorcock to see Hawkwind perform live and meet the band. Calvert already knew Nik Turner, and was soon asked to join the band. Moorcock fit right in, and at the band's request, began penning lyrics for recitation during the live Hawkwind performances. Moorcock's apocalyptical poetry, performed by Calvert, soon became a live Hawkwind highlight. In 1972, the Hawkwind line-up of Brock, Calvert, and Turner was supplemented by bass player Lemmy (later of Motorhead), and their third album, *Doremi Fasol Latido*, was released, followed by their legendary *Space Ritual* recorded live in December 1972. Two of Moorcock's poems appear on the album, "Black Corridor," and the quintessential "Sonic Attack."

by Carl Lins-Morstadt

In case of Sonic Attack on your district

Follow these rules

If you are making love it is imperative

To bring all bodies to orgasm simultaneously

Do not waste time blocking your ears

Do not waste time seeking a soundproof shelter

Try to get as far away from the sonic source as possible

Do not panic

Use your wheels, it is what they are for

Small babies may be placed inside the special cocoons

And should be left if possible in shelters

Remember, in case of Sonic Attack

Survival means every man for himself

Statistically, more people survive

If they think only of themselves

Do not attempt to rescue friends, relatives, loved ones

You have only a few seconds to escape

Use those seconds wisely or you will inevitably die

Do not panic

Think only of yourself

Moorcock
Sonic Attack (1972)

These performances were abstract theatre, with semi-nude dancers, lights by Liquid Len and the Lensmen, and outrageous costumes, with Moorcock's poetry providing some of the more surreal moments.

By 1974, Calvert, who had always been subject to erratic fits of lunacy, was now tottering on the precipice of insanity. One highly publicized even in a British hotel lobby found Calvert brandishing a Scottish broadsword he had lifted from a wall exhibit, bellowing challenges to all within earshot. On several occasions he was institutionalized and sedated, and Hawkwind convinced Moorcock to sit in for the live shows until Calvert was able to return. The 1974 release *Hall Of The Mountain Grill* marked Clavert's departure, and his absence was easily apparent in the lack of dementia that had characterized the live *Space Ritual.* The addition of violinist/keyboardist Simon House also had a mellowing effect on the recording, which opened with the fan favorite "The Psychedelic Warlords."

In 1975, Hawkwind and Moorcock collaborated to create the first hybrid of rock and science fiction. Based on Moorcock's Eternal Champion books, the album *Warrior On The Edge Of Time* chronicled the struggle between the Lords of Law and Chaos. This time Moorcock not only contributed to the writing of the album, but he also made his first personal appearance on a Hawkwind record, narrating his poems.

We are the warriors at the edge of time
We are humanities scythes
To sweep this way and that
And cut the enemy down as weeds
We are humanities spade
To dig up the roots wherever they have grown
We are humanities fire
To burn the waste to the finest ash
And we are the wind
Which will blow the ash away
As if it had never existed
We are the warriors at the edge of time
We are the veterans of a savage truth
We are the lost
We are the betrayed

Moorcock
Warriors (1975)

In the live performances of Warrior, Hawkwind took a step closer to theatre, detailing the Eternal Champion saga with additional narration by Moorcock that was not on the record. This was Lemmy's final record with Hawkwind, as he left to form his own band, Motorhead, after being mistakenly busted for cocaine possession while crossing the U.S./Canadian border to a gig in Toronto.

After Warrior, Moorcock too left Hawkwind to form his own band (Michael Moorcock and The Deep Fix), and Hawkwind continued in the vein of sci-fi oriented rock. The 1976 release *Astounding Sounds Amazing Music* saw the return of Bob Calvert, and its follow-up, *Quark Strangeness & Charm*, shocked fans by announcing the sacking of saxman Nik Turner, who was rapidly embracing the world of punk music. These records, as well as the following releases *PXR 5*, *Sonic Assassins*, *Hawklords Live*, and *Hawklords 25 Years On*, were a radical departure from the earlier Hawkwind albums, with chief lyrical credits going to Calvert, in his tongue-in-cheek style. *Sonic Assassins* is noteworthy as the first appearance of Harvey Bainbridge, who would play bass/keyboards for the next fifteen years. In 1978, Calvert left the band for good, having suffered mental collapse during the 1978 tour of America. Hawkwind completed the decade with two releases, *Live Seventy Nine* and *Levitation* (with surprise guest ex-Cream drummer Ginger Baker), after which Michael Moorcock rejoined the crew.

Before returning to Hawkwind in 1981, Moorcock penned two classic tracks for Blue Oyster Cult, "The Black Blade" (about Elric's sword Stormbringer), and the BOC live staple "Veteran Of The Psychic Wars," made famous in the soundtrack for the animated science fiction feature *Heavy Metal.* Deep Purple used Stormbringer as the title for an album, albeit without Moorcock's permission. Rejoining Hawkwind in 1981, Moorcock contributed narration and three songs for the album *Sonic Attack*.

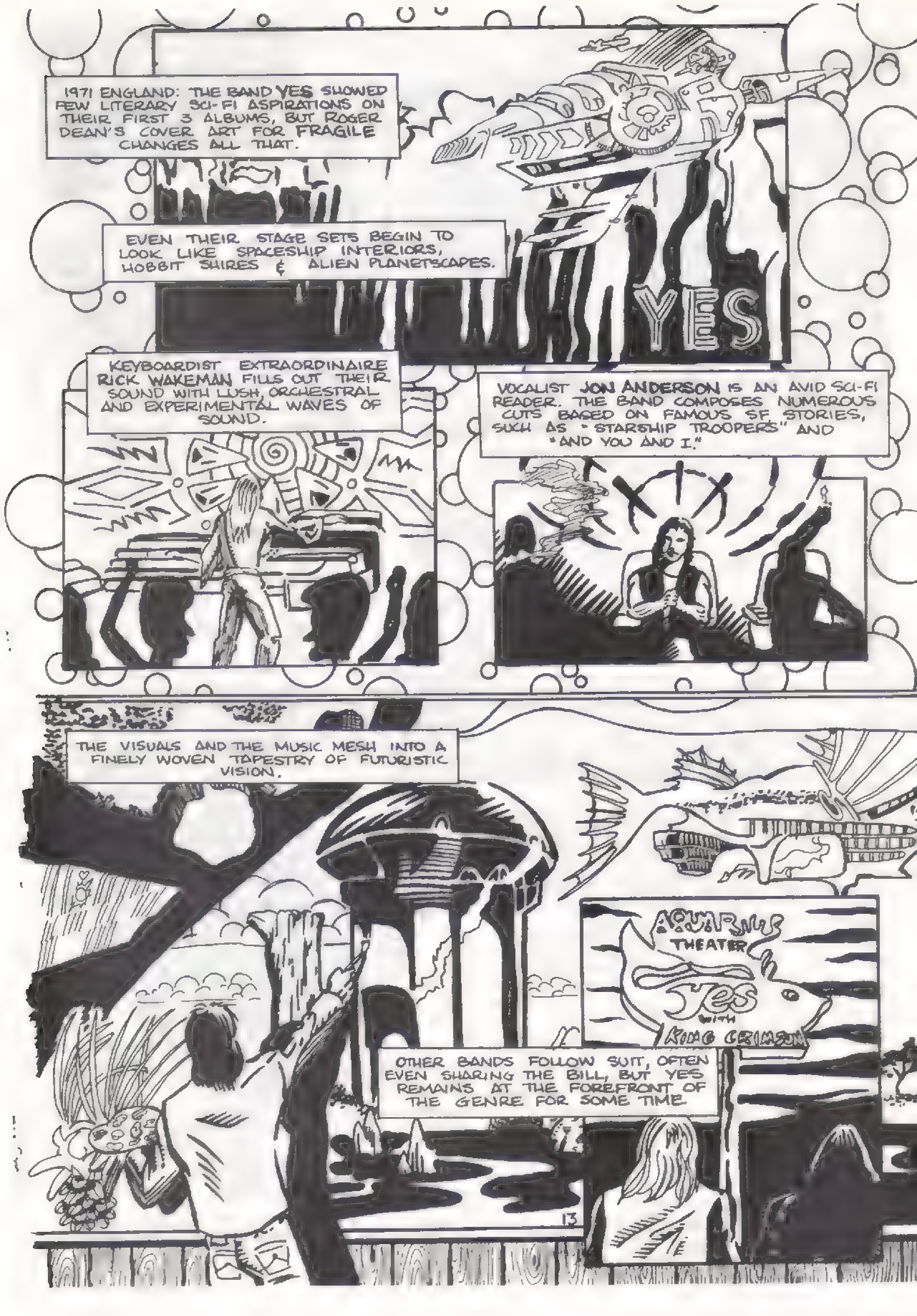
The words are weapons of their will
Their words can hurt
Their words can kill
A burning phrase can burn a town
A syllable can bring you down
Their languages are coded
Your image is eroded
Listen to the sound you heard
Learn to fight against their word
Vocabularies of death
Destruction in their breath
They use the lie
They use the myth
Seek only to confuse
And liberty abuse

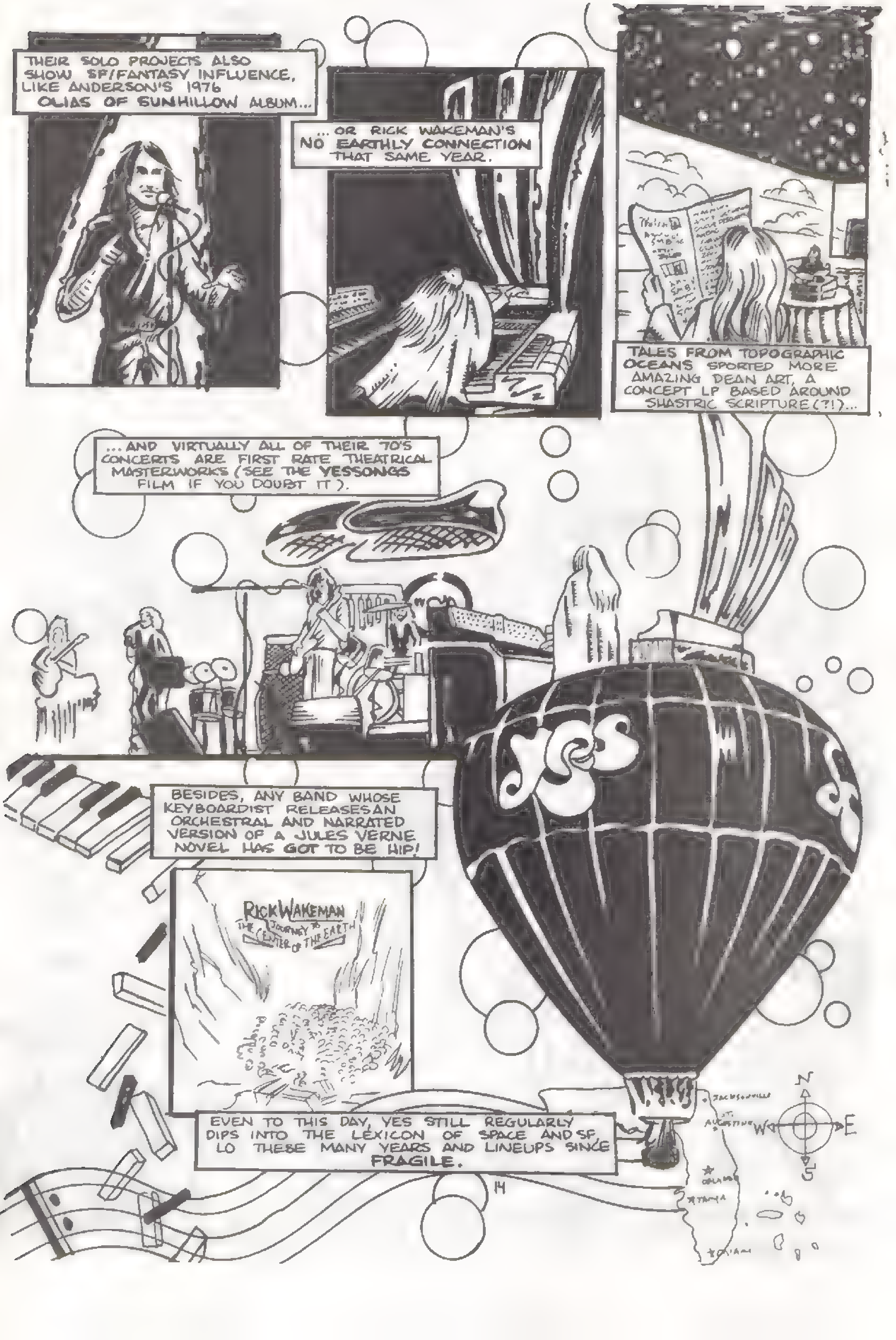
Moorcock
Coded Languages (1981)

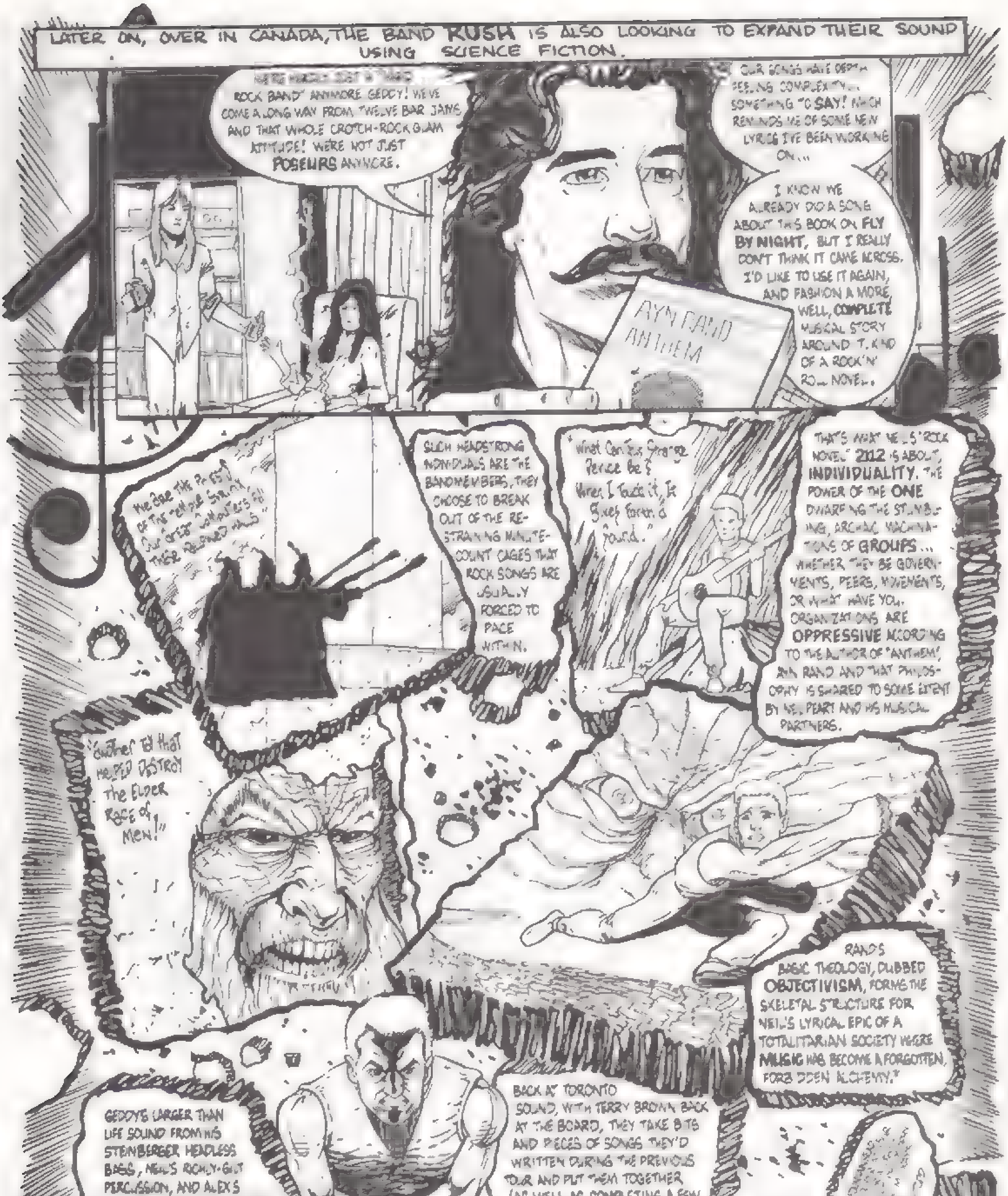
1982 saw the release of *Church Of Hawkwind*, followed by the 1983 landmark *Choose Your Masques* and 1984's *Stonehenge--This Is Hawkwind Do Not Panic.* These two albums mark a radical change in the band, with the catalyst being the surprise return of punk Nik Turner, complete with day-glo spiked hair. However, Nik's punk leanings still clashed with the Hawkwind sound, and in 1984 he left to again pursue his solo career.

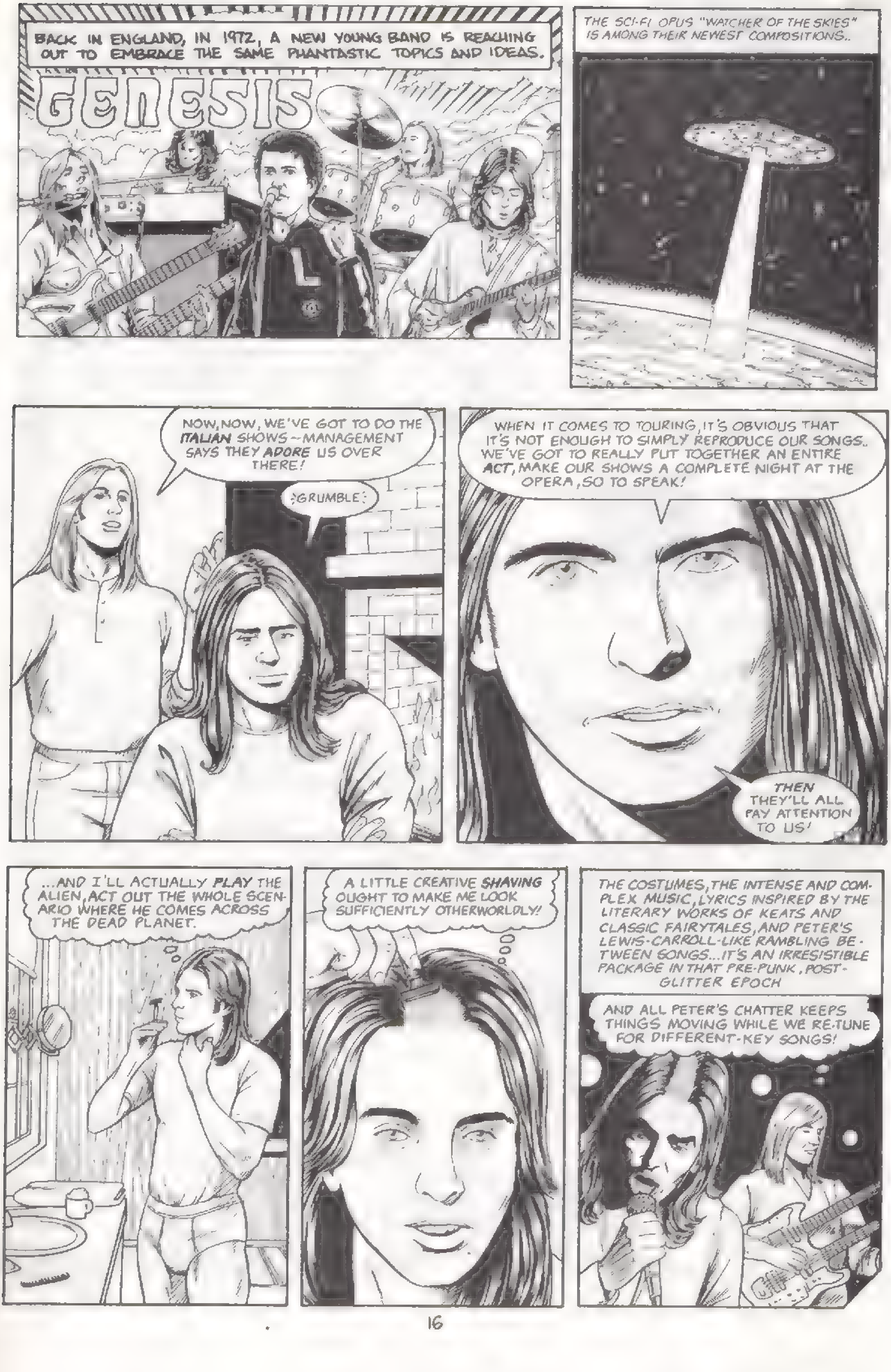
Hawkwind's final collaboration with Moorcock (to date, anyway), *The Chronicle Of The Black Sword*, revolved around Moorcock's most famous character, Elric of Melnibone. Performed live in 1985, "The Chronicle" is Hawkwind's greatest theatrical triumph. With actors portraying Elric, his sister Cymoril, his evil cousin Yrkoon, and the Chaos Lord Arioch, highlights of Elric's saga were performed with battles, blood, and fire. Moorcock narrated the performance, a task he undertook with frightening zeal. The film of Hawkwind's theatrical apex is avail-

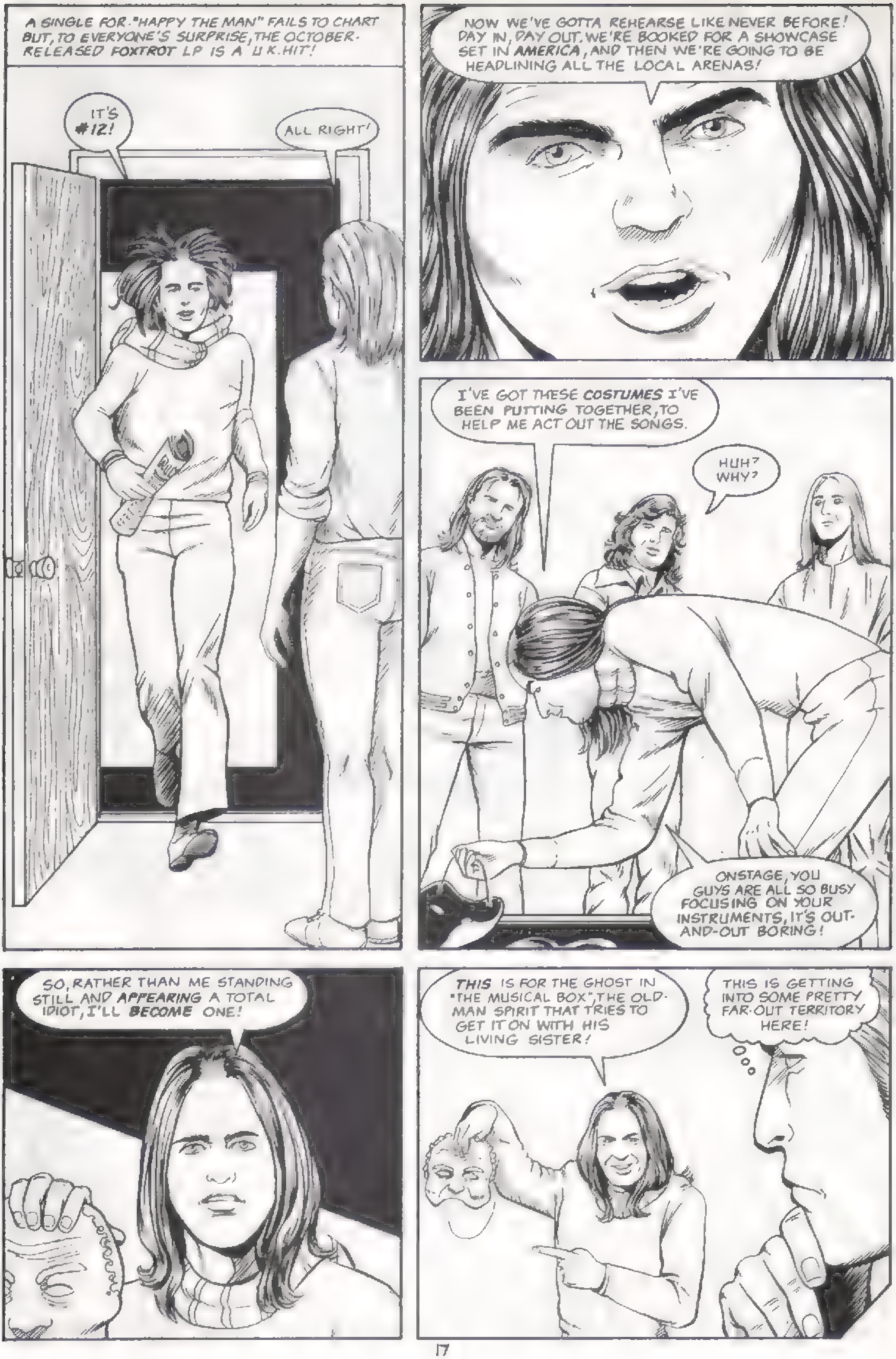
(see **CHAOS** on page 32)


1971 ENGLAND: THE BAND YES SHOWED FEW LITERARY SCI-FI ASPIRATIONS ON THEIR FIRST 3 ALBUMS, BUT ROGER DEAN'S COVER ART FOR FRAGILE CHANGES ALL THAT.
EVEN THEIR STAGE SETS BEGIN TO LOOK LIKE SPACESHIP INTERIORS, HOBBIT SHIRES & ALIEN PLANETSCAPES.
YES
KEYBOARDIST EXTRAORDINAIRE RICK WAKEMAN FILLS OUT THEIR SOUND WITH LUSH, ORCHESTRAL AND EXPERIMENTAL WAVES OF SOUND.
VOCALIST JON ANDERSON IS AN AVID SCI-FI READER. THE BAND COMPOSES NUMEROUS CUTS BASED ON FAMOUS SF STORIES, SUCH AS "STARSHIP TROOPERS" AND "AND YOU AND I."
THE VISUALS AND THE MUSIC MESH INTO A FINELY WOVEN TAPESTRY OF FUTURISTIC VISION.
AQUARIUS THEATER
YES
WITH
KING CRIMSON
OTHER BANDS FOLLOW SUIT, OFTEN EVEN SHARING THE BILL, BUT YES REMAINS AT THE FOREFRONT OF THE GENRE FOR SOME TIME.
13

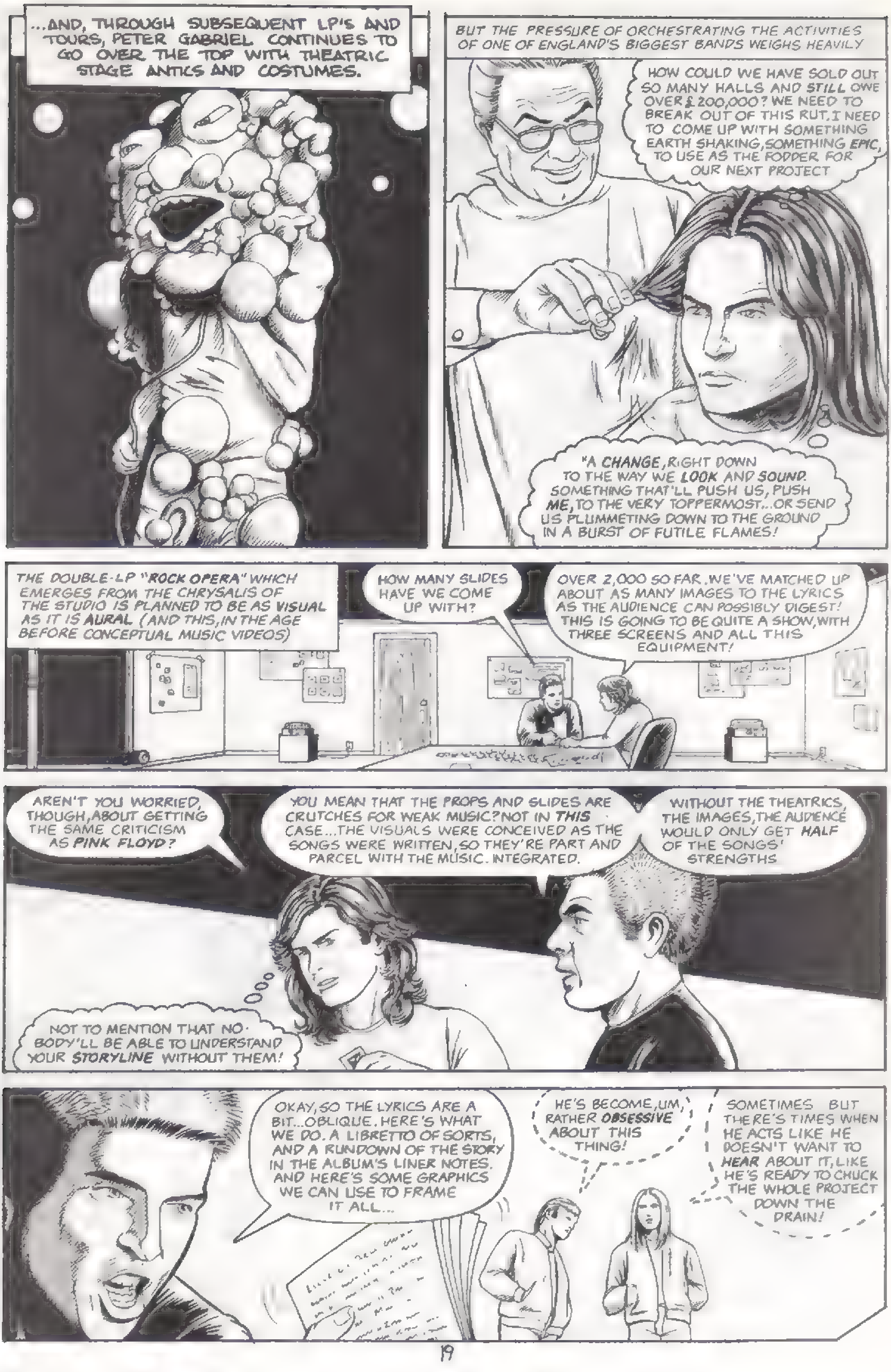

THEIR SOLO PROJECTS ALSO SHOW SF/FANTASY INFLUENCE, LIKE ANDERSON'S 1976 OLIAS OF SUNHILLOW ALBUM...
...OR RICK WAKEMAN'S NO EARTHLY CONNECTION THAT SAME YEAR.
TALES FROM TOPOGRAPHIC OCEANS SPORTED MORE AMAZING DEAN ART, A CONCEPT LP BASED AROUND SHASTRIC SCRIPTURE(?!)...
...AND VIRTUALLY ALL OF THEIR 70'S CONCERTS ARE FIRST RATE THEATRICAL MASTERWORKS (SEE THE YESSONGS FILM IF YOU DOUBT IT).
BESIDES, ANY BAND WHOSE KEYBOARDIST RELEASES AN ORCHESTRAL AND NARRATED VERSION OF A JULES VERNE NOVEL HAS GOT TO BE HIP!
RICK WAKEMAN
JOURNEY TO THE CENTER OF THE EARTH
YES
EVEN TO THIS DAY, YES STILL REGULARLY DIPS INTO THE LEXICON OF SPACE AND SF, LO THESE MANY YEARS AND LINEUPS SINCE FRAGILE.
N
W
E
S


LATER ON, OVER IN CANADA, THE BAND RUSH IS ALSO LOOKING TO EXPAND THEIR SOUND USING SCIENCE FICTION.
WE'RE HARDLY JUST A "HARD ROCK BAND" ANYMORE GEDDY! WE'VE COME A LONG WAY FROM TWELVE BAR JAMS AND THAT WHOLE CROTCH-ROCK GLAM ATTITUDE! WE'RE NOT JUST POSEURS ANYMORE.
OUR SONGS HAVE DEPTH, FEELING, COMPLEXITY... SOMETHING TO SAY! WHICH REMINDS ME OF SOME NEW LYRICS I'VE BEEN WORKING ON...
I KNOW WE ALREADY DID A SONG ABOUT THIS BOOK ON FLY BY NIGHT, BUT I REALLY DON'T THINK IT CAME ACROSS. I'D LIKE TO USE IT AGAIN, AND FASHION A MORE, WELL, COMPLETE MUSICAL STORY AROUND IT. KIND OF A ROCK 'N' ROLL NOVEL...
AYN RAND ANTHEM
SUCH HEADSTRONG INDIVIDUALS ARE THE BANDMEMBERS, THEY CHOOSE TO BREAK OUT OF THE RESTRAINING MINUTE-COUNT CAGES THAT ROCK SONGS ARE USUALLY FORCED TO PACE WITHIN.
"What Can This Strange Device Be? When I Touch it, It Gives Forth a Sound."
THAT'S WHAT NEIL'S "ROCK NOVEL" 2112 IS ABOUT, INDIVIDUALITY. THE POWER OF THE ONE DWARFING THE STUMBLING, ARCHAIC MACHINATIONS OF GROUPS... WHETHER THEY BE GOVERNMENTS, PEERS, MOVEMENTS, OR WHAT HAVE YOU. ORGANIZATIONS ARE OPPRESSIVE ACCORDING TO THE AUTHOR OF "ANTHEM", AYN RAND AND THAT PHILOSOPHY IS SHARED TO SOME EXTENT BY NEIL PEART AND HIS MUSICAL PARTNERS.
"Another Toy that helped Destroy the Elder Race of Men!"
RAND'S BASIC THEOLOGY, DUBBED OBJECTIVISM, FORMS THE SKELETAL STRUCTURE FOR NEIL'S LYRICAL EPIC OF A TOTALITARIAN SOCIETY WHERE MUSIC HAS BECOME A FORGOTTEN, FORBIDDEN ALCHEMY.*
GEDDY'S LARGER THAN LIFE SOUND FROM HIS STEINBERGER HEADLESS BASS, NEIL'S RICHLY-GILT PERCUSSION, AND ALEX'S FURIOUS, TOUCH-TONE GUITAR WORK ALL MERGE OVER THE WEEKS OF SESSIONS...
BACK AT TORONTO SOUND, WITH TERRY BROWN BACK AT THE BOARD, THEY TAKE BITS AND PIECES OF SONGS THEY'D WRITTEN DURING THE PREVIOUS TOUR AND PUT THEM TOGETHER (AS WELL AS COMPLETING A FEW SHORTER TRACKS FOR THE B-SIDE.
AND 2112 REARS IT'S MAMMOTH HEAD!
9.


BACK IN ENGLAND, IN 1972, A NEW YOUNG BAND IS REACHING OUT TO EMBRACE THE SAME PHANTASTIC TOPICS AND IDEAS.
GENESIS
THE SCI-FI OPUS "WATCHER OF THE SKIES" IS AMONG THEIR NEWEST COMPOSITIONS..
NOW, NOW, WE'VE GOT TO DO THE ITALIAN SHOWS--MANAGEMENT SAYS THEY ADORE US OVER THERE!
GRUMBLE
WHEN IT COMES TO TOURING, IT'S OBVIOUS THAT IT'S NOT ENOUGH TO SIMPLY REPRODUCE OUR SONGS.. WE'VE GOT TO REALLY PUT TOGETHER AN ENTIRE ACT, MAKE OUR SHOWS A COMPLETE NIGHT AT THE OPERA, SO TO SPEAK!
THEN THEY'LL ALL PAY ATTENTION TO US!
...AND I'LL ACTUALLY PLAY THE ALIEN, ACT OUT THE WHOLE SCENARIO WHERE HE COMES ACROSS THE DEAD PLANET.
A LITTLE CREATIVE SHAVING OUGHT TO MAKE ME LOOK SUFFICIENTLY OTHERWORLDLY!
THE COSTUMES, THE INTENSE AND COMPLEX MUSIC, LYRICS INSPIRED BY THE LITERARY WORKS OF KEATS AND CLASSIC FAIRYTALES, AND PETER'S LEWIS-CARROLL-LIKE RAMBLING BETWEEN SONGS...IT'S AN IRRESISTIBLE PACKAGE IN THAT PRE-PUNK, POST-GLITTER EPOCH
AND ALL PETER'S CHATTER KEEPS THINGS MOVING WHILE WE RE-TUNE FOR DIFFERENT-KEY SONGS!


A SINGLE FOR "HAPPY THE MAN" FAILS TO CHART BUT, TO EVERYONE'S SURPRISE, THE OCTOBER-RELEASED FOXTROT LP IS A U.K. HIT!
IT'S #12!
ALL RIGHT!
NOW WE'VE GOTTA REHEARSE LIKE NEVER BEFORE! DAY IN, DAY OUT. WE'RE BOOKED FOR A SHOWCASE SET IN AMERICA, AND THEN WE'RE GOING TO BE HEADLINING ALL THE LOCAL ARENAS!
I'VE GOT THESE COSTUMES I'VE BEEN PUTTING TOGETHER, TO HELP ME ACT OUT THE SONGS.
HUH? WHY?
ONSTAGE, YOU GUYS ARE ALL SO BUSY FOCUSING ON YOUR INSTRUMENTS, IT'S OUT-AND-OUT BORING!
SO, RATHER THAN ME STANDING STILL AND APPEARING A TOTAL IDIOT, I'LL BECOME ONE!
THIS IS FOR THE GHOST IN "THE MUSICAL BOX", THE OLD-MAN SPIRIT THAT TRIES TO GET IT ON WITH HIS LIVING SISTER!
THIS IS GETTING INTO SOME PRETTY FAR-OUT TERRITORY HERE!

"The ice cold knife has come to decorate the dead, somehow."
GABRIEL'S ROLE AS FRONT MAN GROWS EVEN MORE INTRINSIC TO THE BAND'S POPULARITY, AS HIS OUT RAGEOUS AEROBIC-PACED THEATRICS TAKE CENTER STAGE.
SONGS LIKE "SUPPER'S READY" BREAK DOWN STAID ROCK BOUNDARIES BY SERVING UP LENGTHY, SWARTHY, PUNK-FOLK TALES, FULL OF FANTASY, SCIENCE AND SEX. THE SPRING '73 U.S TOUR, AND IT'S BRITISH COUNTER-PART, ARE RAGING SUCCESSES AN AMERICAN RELEASE OF FOXTROT (ON BUDDHA) EVEN FINDS STATESIDE FAVOR
"Why don't you touch me, touch me... touch me now, now, now, now. Nowww!!
LIVE U.K. DATES ARE RECORDED, ORIGINALLY FOR A PLANNED RADIO CONCERT. .


...AND, THROUGH SUBSEQUENT LP'S AND TOURS, PETER GABRIEL CONTINUES TO GO OVER THE TOP WITH THEATRIC STAGE ANTICS AND COSTUMES.
BUT THE PRESSURE OF ORCHESTRATING THE ACTIVITIES OF ONE OF ENGLAND'S BIGGEST BANDS WEIGHS HEAVILY
HOW COULD WE HAVE SOLD OUT SO MANY HALLS AND STILL OWE OVER £200,000? WE NEED TO BREAK OUT OF THIS RUT. I NEED TO COME UP WITH SOMETHING EARTH SHAKING, SOMETHING EPIC, TO USE AS THE FODDER FOR OUR NEXT PROJECT
"A CHANGE, RIGHT DOWN TO THE WAY WE LOOK AND SOUND. SOMETHING THAT'LL PUSH US, PUSH ME, TO THE VERY TOPPERMOST...OR SEND US PLUMMETING DOWN TO THE GROUND IN A BURST OF FUTILE FLAMES!
THE DOUBLE-LP "ROCK OPERA" WHICH EMERGES FROM THE CHRYSALIS OF THE STUDIO IS PLANNED TO BE AS VISUAL AS IT IS AURAL (AND THIS, IN THE AGE BEFORE CONCEPTUAL MUSIC VIDEOS)
HOW MANY SLIDES HAVE WE COME UP WITH?
OVER 2,000 SO FAR. WE'VE MATCHED UP ABOUT AS MANY IMAGES TO THE LYRICS AS THE AUDIENCE CAN POSSIBLY DIGEST! THIS IS GOING TO BE QUITE A SHOW, WITH THREE SCREENS AND ALL THIS EQUIPMENT!
AREN'T YOU WORRIED, THOUGH, ABOUT GETTING THE SAME CRITICISM AS PINK FLOYD?
YOU MEAN THAT THE PROPS AND SLIDES ARE CRUTCHES FOR WEAK MUSIC? NOT IN THIS CASE...THE VISUALS WERE CONCEIVED AS THE SONGS WERE WRITTEN, SO THEY'RE PART AND PARCEL WITH THE MUSIC. INTEGRATED.
WITHOUT THE THEATRICS, THE IMAGES, THE AUDIENCE WOULD ONLY GET HALF OF THE SONGS' STRENGTHS
NOT TO MENTION THAT NO-BODY'LL BE ABLE TO UNDERSTAND YOUR STORYLINE WITHOUT THEM!
OKAY, SO THE LYRICS ARE A BIT...OBLIQUE. HERE'S WHAT WE DO. A LIBRETTO OF SORTS, AND A RUNDOWN OF THE STORY IN THE ALBUM'S LINER NOTES. AND HERE'S SOME GRAPHICS WE CAN USE TO FRAME IT ALL...
HE'S BECOME, UM, RATHER OBSESSIVE ABOUT THIS THING!
SOMETIMES. BUT THERE'S TIMES WHEN HE ACTS LIKE HE DOESN'T WANT TO HEAR ABOUT IT, LIKE HE'S READY TO CHUCK THE WHOLE PROJECT DOWN THE DRAIN!

THE LAMB LIES DOWN ON BROADWAY IS AN EXPRESSIONISTIC FILM-ON-VINYL, AND THE SUPPORTING TOUR IS AN EQUIPMENT-LADEN, ROLLING THEATRE DE FANTASTIQUE.
THE STORY OF RAEL AND HIS ON-AGAIN, OFF-AGAIN DESCENT INTO UNREALITY IS PERFORMED BEFORE A BACKDROP OF JARRING, ALMOST MECHANICAL RESONANCE PETER ACTS OUT HIS EXTRAVAGANZA OVER 102 LIVE PERFORMANCES, AS GENESIS TAKES THE UNPRECEDENTED ROAD SHOW ACROSS THE GLOBE
BROADWAY
THE ALBUM HITS U.K.#10/U.S.#41, AND NOBODY DOUBTS JUST WHO HANDED THEM THIS VISCERAL GIFT HORSE...THE WRITER AND CONDUCTOR OF THE ENTIRE PRODUCTION, RIGHT DOWN TO THE LINER NOTES. WHILE THE OTHER MUSICIANS IN THE BAND MAKE VALUED CONTRIBUTIONS, TO ALL WHO SEE AND HEAR LAMB LIES DOWN, IT IS A PETER GABRIEL PERFORMANCE...
...A FACT NOT LOST ON PETER OR HIS "BACKING BAND".
I CAN'T BELIEVE I VOLUNTEERED TO TAKE ALL THIS ON MY SHOULDERS!
PETER GETS ALL THE CREDIT, EVEN THOUGH WE FINISHED THE ALBUM WITHOUT HIM WHEN HE LOST INTEREST AND WANDERED OFF!
SOON PETER WOULD LEAVE THE GROUP, AND THEIR "SPACE ROCK" PERIOD WOULD CLOSE.

It just doesn't make sense. In England in 1986, Marillion could sell out the largest halls on consecutive nights, in all of England *and* Europe. Their monstrous stage show, replete with a living light show and 6 tons of equipment, crawled across the countryside, eating up every town it stumbled into. But when the monster named Marillion (originally named **Silmarillion**, after the book by JRR Tolkein) tried to invade America, it never even made the top of a tall NY building before being shot down and left for dead. When I saw them at a small California club that year, their music was among the most intriguing and grand that I'd ever seen performed live, yet their equipment had been stripped down to a spartan bar band setup and there were only a few hundred of us their to witness their passing.

The group first came into being in Aylesbury, in Southern England. They lacked a true focal point until a beefy Scottish ex-woodcutter named **Derek William Dick**, AKA **Fish**, quit Nottingham's Stone Dome Band to join up in 1980. Each bandmember was nearly a virtuoso musician, but Fish added a sense of performance and theatrics which they'd sorely lacked. In the flamboyant tradition of Screaming Jay Hawkins, Alice Cooper, Kiss, Genesis and Pink Floyd, Fish believed that a rock concert should be a complete night at the opera, a full fledged bombastic assault on all senses. He also came into the group as one of the most poetic and talented lyricists this side of Roger Waters and Pete Townsend.

Marillion's first demo tape was a three song showcase with "Garden Party," "He Knows, You Know" and "Charting The Single." Though they'd deny it, there was a considerable resemblance to Genesis' early fairytale and dragon sound. The promo tape was given out at shows and such, and by the time all 400 copies were gone, Marillion had earned no small notice and were ready for the next big step. The lineup was, finally, pretty solid—Mick Pointer on drums, Steve Rothery on guitar, Pete Trewavas on bass, Mark Kelly on keys and the effervescent Fish.

MARILLION IN AMERICA
Market Square Zeroes?
by Jay Allen Sanford

They were no mere Genesis clone, to be sure. Their lyrics took on a more biting and confrontational tone. The musical backdrop was more of a rich soup of swirling sounds, tearing along with orchestral finesse and, when needed, hard rock ferocity. Ian Anderson and Jethro Tull, a band with similar aspirations, recognized Marillion's potential and booked them as an opening festival act. Coupled with extensive play on BBC One Radio, Marillion's own shooting star would soon eclipse even Tull's British rule.

EMI Records took a chance on them in 1982. Though the single for "Market Square Heroes" wasn't much of a hit, their epic story of "Grendel" became an underground cult fave, with their singles and 12" releases (many issued as picture discs) becoming hot collectibles among music fans. It must be said that the elaborate fantasy art which graced many of their discs helped to attract interest. Many progressive performers have found that such detailed pop art provides instant fellowship with other cult groups like Yes (covers by Roger Dean), ELP (HR Giger), Meatloaf (Richard Corben), Kiss (Ken Kelly), etc. The LP *Script For A Jester's Tear*, in 1983, was a brilliant debut collection, full of both bawdy humor and stern seriousness, Victorian gilt and evangelical simplicity.

Around this time, drummer Mick Pointer was fired to makeroom for Ian Mosley, ex of Curved Air. On the second album *Fugazi*, the acrimonious split was obliquely referred to on the venomous "Assassing" track. Capitol was their U.S. distributor then, though the label decided that Americans weren't interested in "'70's style art rock," so they didn't release the album stateside. Still, certain college radio stations started playing cuts like "Punch And Judy," where Fish uses his voice like a bludgeon and the gradual buildup of instrumentation is like a knockout blow.

Next was the quickie live record *Real To Reel*, an effort to stave off the growing Marillion bootleg market. Then they went to Germany to lay down *Misplaced Childhood*, tying all the songs together into a dreaded "concept album" (remember there was nearly a decade between Floyd's *The Wall* and Queensryche's *Operation Mindcrime*). The album surprised everyone by becoming #1 in England and staying near the top of the chart for nearly all of 1985. Even American radio gave a nod to the ethereal ballad rocker "Kayleigh." Okay, a lot of Yanks thought it was Peter Gabriel, what do you expect from tin ears dulled by Duran Duran and Sheena Easton. Other UK hits off the album were "Lavender" and "Heart Of Lothian" (one of rock's most stirring anthems, ranking with "We Will Rock You" and "God Gave Rock And Roll To You").

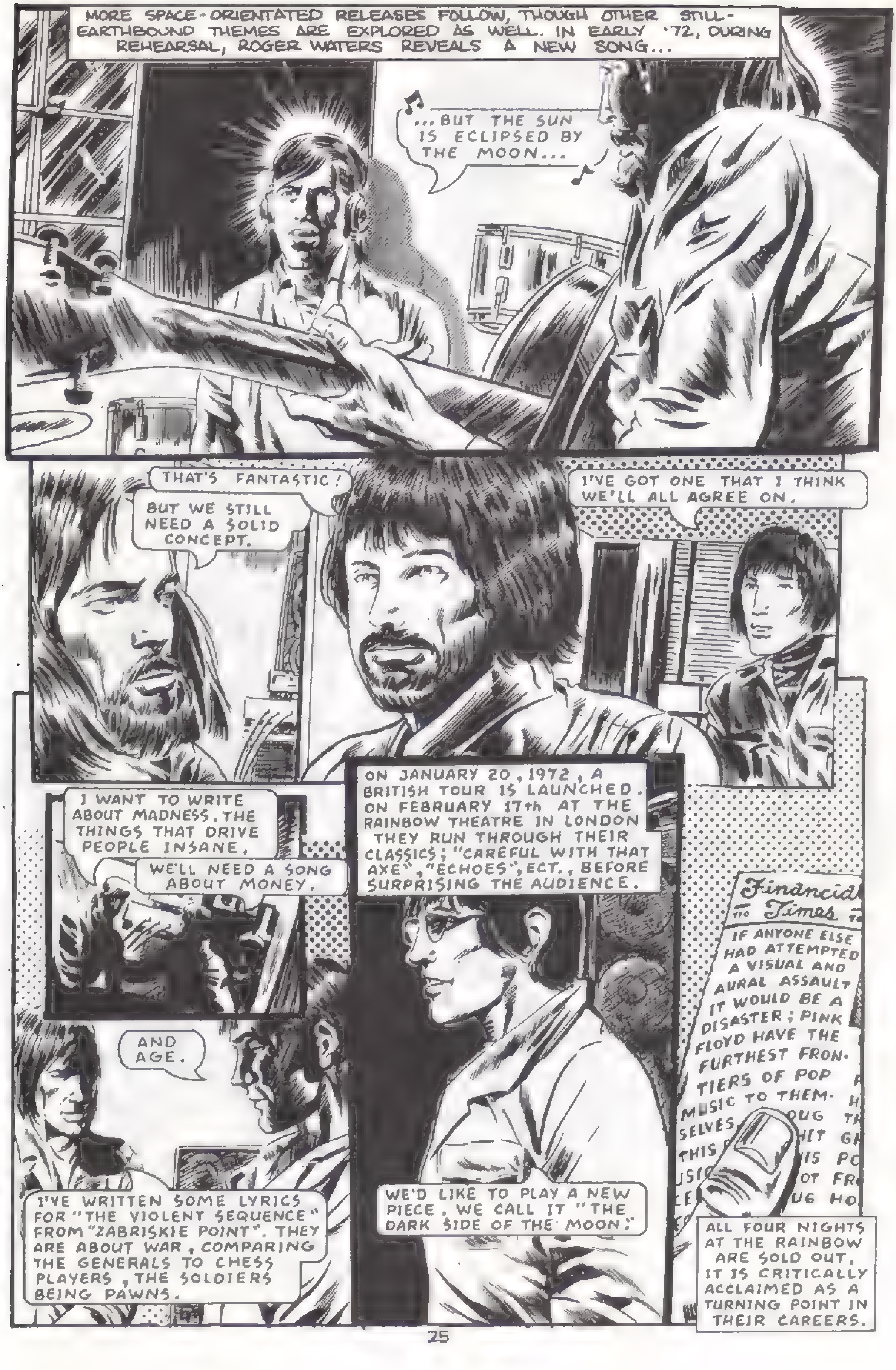
The followup, *Clutching At Straws*, showed more of the same but not much progression. By this time, 1987, Fish announced his intention to quit the band. A tour was recorded and released as *The Thieving Magpie* in 1989, along with a compilation of oddities called *B-sides Themselves*, and the glory days lineup was finished.

Fish went solo in 1990 with *Vigil In A Wilderness Of Mirrors*, top 5 in England but MIA in America. Marillion continued admirably with charismatic young Steve Hogarth, and 1989's *Season's End* is as fine a pop album as you'll find—lyrically shy of their old fighting weight, but vocally and musically meatier than ever. Both Fish and Marillion continue to record and perform, and their separate outputs are, invariably, still worth a listen or three. ❑

DECEMBER, 1965 PINK FLOYD PLAY THEIR FIRST GIG AT THE COUNTDOWN CLUB IN LONDON.
THEY PLAY COVER TUNES (FOR THE MOST PART) FROM 8 P.M. 'TIL 1 A.M. THEY ARE PAID 15 POUNDS.
LIFE GOES ON AS USUAL.
WHY DO YOU INSIST ON CRUSHING ANY ORIGINAL THOUGHT OR EXPRESSION?
MR. BARRETT, WHY DO YOU INSIST ON MAKING YOURSELF AN OUTCAST? WHY DON'T YOU TRY TO FIT IN? PAINT LIKE EVERY-BODY ELSE!
I'M AFRAID YOUR LOAN HAS BEEN REJECTED, MR. WATERS.
YOU'LL BE SORRY! I'M GOING TO BE IMMENSELY RICH SOME DAY!
ESSEX UNIVERSITY. JANUARY 14, 1966.
SO, I GAVE HARRY HERE MY FILM CAMERA AND WHEELED HIM ALL OVER LONDON.
GROOVY.
WHY DON'T YOU BLOKES PROJECT IT BEHIND US WHILE WE PLAY?
THE FLOYDS' FIRST EXPERI-MENT WITH MIXED MEDIA IS A SMASHING SUCCESS.

THE LIGHTS AND SLIDES PLAY OVER THE BAND LIKE EERIE SPECTERS.
THE LIGHT SHOW SOON OVERSHADOWS THE MUSIC, PROMPTING THE FLOYD TO PLAY LOUDER AND LONGER.
SLIDE IN TIME WITH THE MUSIC. YES...
PINK FLOYD BLOWS EVERYONE'S MINDS.
MORE AND MORE SCI-FI THEMES ARE INCORPORATED INTO THEIR SONGS.
AT THE CONCLUSION OF ONE SET (INTERSTELLAR OVERDRIVE) THEY BLOW THE POWER.
THE ABRUPT ENDING IS UNINTENTIONAL, BUT DRAMATIC.
WHAT HAPPENED TO THE LIGHTS?
WERE THEY ON BEFORE?

MAY 12, 1967. THE "GAMES FOR MAY" CONCERT AT QUEEN ELIZABETH HALL IS A HUGE SUCCESS.
AS PER THE BAND'S DIRECTION, HUGE SPEAKERS ARE ERECTED AT THE BACK OF THE HALL, ACHIEVING "QUAD" SOUND. THE SPEAKERS ARE PROMPTLY STOLEN AFTER THE SHOW.
BY MID-1968, LEADER SYD BARRETT HAS BECOME FAR TOO UNPREDICTABLE AND ERRATIC, DUE TO EXCESSIVE DRUG INTAKE. TEMPORARY STAND-IN DAVE GILMOUR BECOMES FLOYD'S FULL-TIME GUITARIST.
APRIL 14, 1969. THE HISTORIC CONCERT "MORE FURIOUS MADNESS FROM THE MASSED GADGETS OF AUXIMENES" AT THE ROYAL FESTIVAL HALL, LONDON.
ON JULY 10, 1969, THE BBC USES PINK FLOYD'S MUSIC FOR THEIR PROGRAMME ON THE NASA SPACE LANDING. THE SOUNDTRACK "MORE" IS RELEASED IN JULY OF '69, IN THE MIDST OF TOURING HOLLAND.

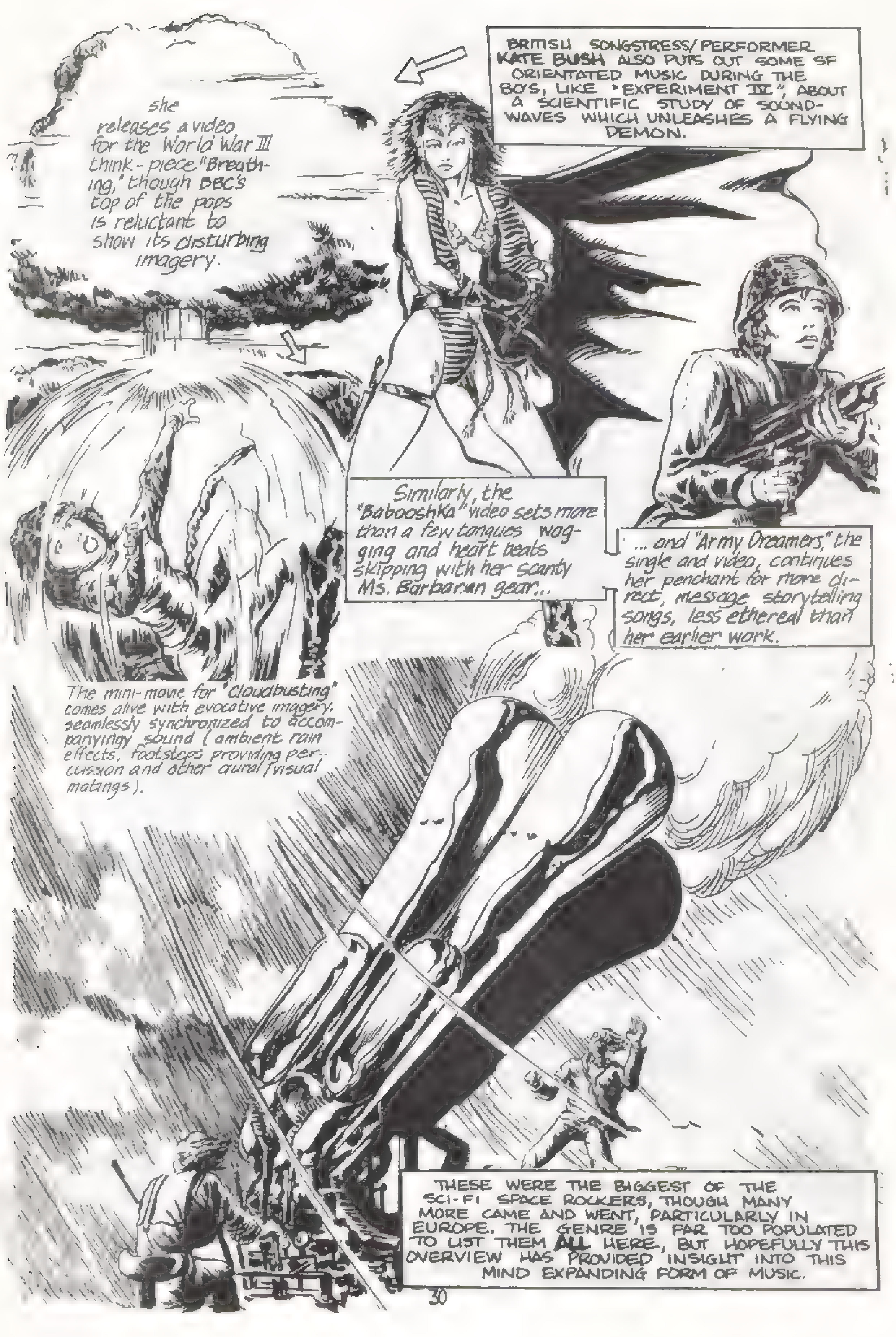

MORE SPACE-ORIENTATED RELEASES FOLLOW, THOUGH OTHER STILL-EARTHBOUND THEMES ARE EXPLORED AS WELL. IN EARLY '72, DURING REHEARSAL, ROGER WATERS REVEALS A NEW SONG...
...BUT THE SUN IS ECLIPSED BY THE MOON...
THAT'S FANTASTIC!
BUT WE STILL NEED A SOLID CONCEPT.
I'VE GOT ONE THAT I THINK WE'LL ALL AGREE ON.
I WANT TO WRITE ABOUT MADNESS. THE THINGS THAT DRIVE PEOPLE INSANE.
WE'LL NEED A SONG ABOUT MONEY.
AND AGE.
I'VE WRITTEN SOME LYRICS FOR "THE VIOLENT SEQUENCE" FROM "ZABRISKIE POINT". THEY ARE ABOUT WAR, COMPARING THE GENERALS TO CHESS PLAYERS, THE SOLDIERS BEING PAWNS.
ON JANUARY 20, 1972, A BRITISH TOUR IS LAUNCHED. ON FEBRUARY 17th AT THE RAINBOW THEATRE IN LONDON THEY RUN THROUGH THEIR CLASSICS; "CAREFUL WITH THAT AXE", "ECHOES", ECT., BEFORE SURPRISING THE AUDIENCE.
WE'D LIKE TO PLAY A NEW PIECE. WE CALL IT "THE DARK SIDE OF THE MOON."
Findncial Times
IF ANYONE ELSE HAD ATTEMPTED A VISUAL AND AURAL ASSAULT IT WOULD BE A DISASTER; PINK FLOYD HAVE THE FURTHEST FRONTIERS OF POP MUSIC TO THEMSELVES
ALL FOUR NIGHTS AT THE RAINBOW ARE SOLD OUT. IT IS CRITICALLY ACCLAIMED AS A TURNING POINT IN THEIR CAREERS.

Animals wearing our faces...
Us wearing blank faces...
DARK SIDE BECOMES A RECORD-BREAKING SELLER, STAYING ON THE CHARTS FOR OVER A DECADE.
Animals, film, 90 minute feature, animated...
...Pigs selling fireworks... Dogs selling T-shirts...
WISH YOU WERE HERE FURTHERS THEIR SPACEY REP, AND ANIMALS IS A NIGHTMARE OF ANTHROPOMORPHIC TERROR. GEORGE ORWELL WOULD PROBABLY DIG IT IMMENSELY.
Animal faces
Fear...
Group consumed by things...

Pessimism...
As long as I get bigger I feel OK...
Nobody can hurt me behind my Wall...
The building of the wall...
Muslim wall...
ROGER WATERS CONTINUES TO GROW AS A SONGWRITER AND ARRANGER, TAKING ON MORE AND MORE THE ROLE OF THE LEADER, SHAPING THE FLOYDIAN SOUND.
...Co-operation breeds progress, Competition breeds decay...
Optimism...
HE INCORPORATES HIS REAL LIFE EXPERIENCES WITH FAR OUT THEMES, ALWAYS INFUSING HIS WORK WITH HIS OWN BITTER AND SARDONIC WORLDVIEW.

THEN, IN 1980, COMES THE WALL...
...MAINLY WRITTEN BY ROGER IN AN ATTEMPT TO EXORCISE HIS DRIVING INNER PSYCHOSIS!
GIANT GERALD SCARFE PUPPETS BRING THE VILLAINS TO LIFE.
BY THE SECOND HALF, A WALL STANDS BETWEEN PERFORMER AND AUDIENCE.
MARCHING HAMMERS SMASH EVERYTHING IN THEIR PATH.
AT THE END OF THE SHOW, THE WALL COMES DOWN, REVEALING THE PINK FLOYD EVERYONE KNOWS AND LOVES.

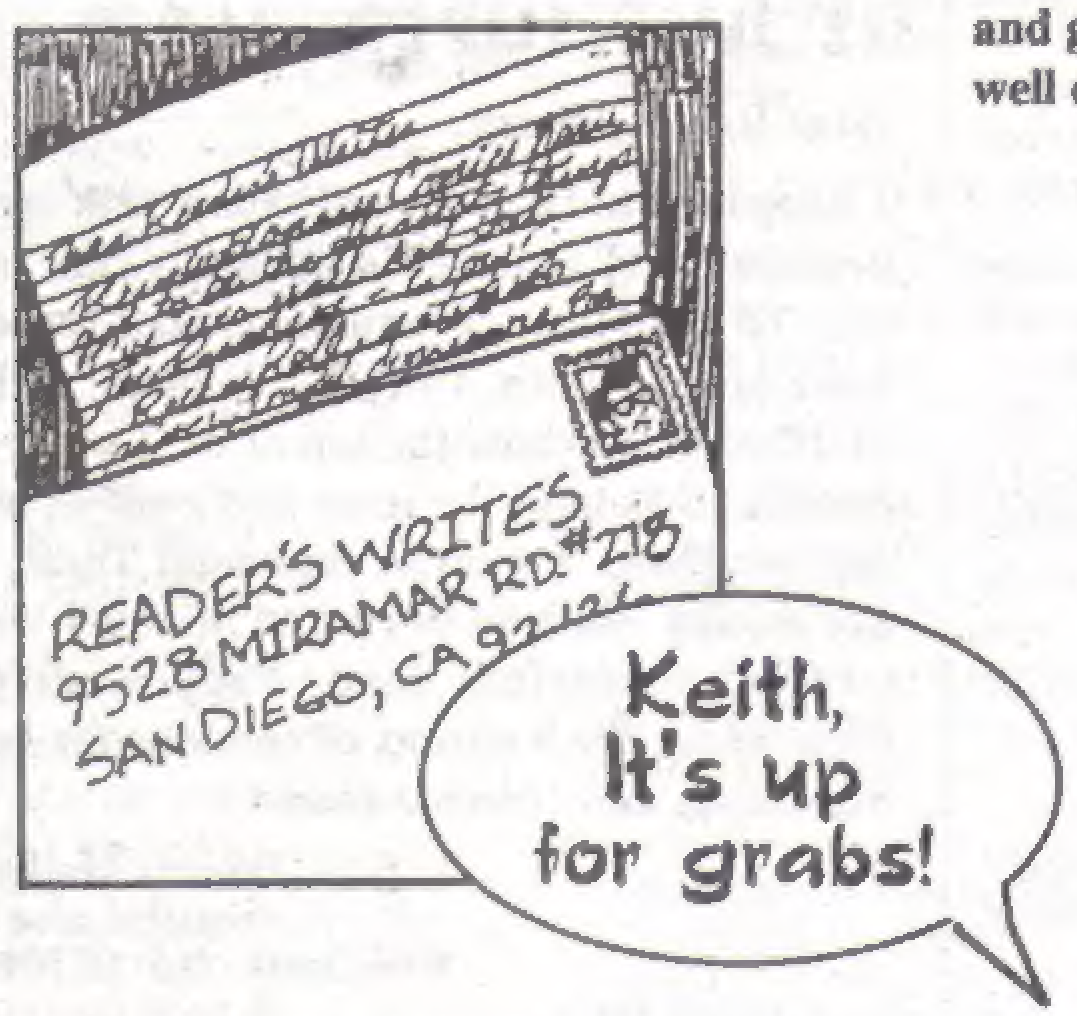
VERY FEW OTHER BIG BOY'S BANDS TAKE ON THE SPACE ROCK MANTLE. BUT ONE GROUP, QUEENSRYCHE, DECIDES TO TAKE A CHANCE ON SCIENCE FICTION.
AS OFTEN HAPPENS IN TIMES OF ADVERSITY, THE GROUP FINDS DYNAMIC INSPIRATION IN THE BLEAK SITUATION. SPURRED ON BY TIMELY REPORTS OF VARIOUS TV EVANGELISTS ENGAGING IN NAUGHTY ACTS, THEY BEGIN BRAINSTORMING THEIR NEXT L.P., "OPERATION: MINDCRIME." FRIENDS ARE SKEPTICAL.
I WANT ACTORS, SOUND EFFECTS, A LIBRETTO... LIKE PINK FLOYD'S "THE WALL."
UGGH-SOUNDS MORE LIKE STYX'S "KILROY WAS HERE."
THE CONCEPT OF THE ALBUM INVOLVES AN IDEALIST MEGALOMANIAC (MYSELF, DR. X), A YOUNG BOY IN A MENTAL HOSPITAL (NIKKI) AND A NUN NAMED SISTER MARY. CERTAIN PARTS ARE PLAYED BY OTHERS, AND THE RECORD IS FULL OF AMBIENT BACKGROUND SOUND AND DIALOGUE.
GIVE ME ONE MORE VEIN...
I FEEL THE FLOW, THE BLESSED STAIN...
TONY VALENTINE
PAMELA MOORE
THE COMPLEX STORY AND CHARACTERS CONSTITUTE A RADICAL MOVE FOR QUEENSRYCHE. BY THE LATE EIGHTIES, THE CONCEPT ALBUM IS ALL BUT EXTINCT. RECORDING IN CANADA AND ELSEWHERE, THEY RECRUIT RUSH PRODUCER PETER COLLINS.
WE'LL BURN THE WHITE HOUSE DOWN...
GOOD LORD, IT'S 3A.M.!
AND GEOFF IS JUST GETTING UP STEAM. HE LOOSENS UP HIS VOICE AFTER DARK... I NEVER SEE HIM IN THE DAY.
AM I WEARING MY CROSS?
THE ANGST-RIDDEN ROCK OPERA, WITH ITS REVOLUTIONARY RHETORIC DIRECTED AT ALL MEDIA HOUNDS AND TELEVANGELISTS WHO SWINDLE THE GULLIBLE, IS RELEASED IN APRIL 1985.
LISTEN WITH THE HEADPHONES ON... IT'S A RELIGIOUS EXPERIENCE!
Queensrÿche
JUDGING FROM THE LYRICS, IT'S AN ANTI-RELIGIOUS EXPERIENCE! THEY KILL THIS PRIEST!


BRITISH SONGSTRESS/PERFORMER KATE BUSH ALSO PUTS OUT SOME SF ORIENTATED MUSIC DURING THE 80'S, LIKE "EXPERIMENT IV", ABOUT A SCIENTIFIC STUDY OF SOUND-WAVES WHICH UNLEASHES A FLYING DEMON.
she releases a video for the World War III think-piece "Breathing," though BBC's top of the pops is reluctant to show its disturbing imagery.
Similarly, the "Babooshka" video sets more than a few tongues wagging and heart beats skipping with her scanty Ms. Barbarian gear...
... and "Army Dreamers," the single and video, continues her penchant for more direct, message storytelling songs, less ethereal than her earlier work.
The mini-movie for "Cloudbusting" comes alive with evocative imagery, seamlessly synchronized to accompanyingy sound (ambient rain effects, footsteps providing percussion and other aural/visual matings).
THESE WERE THE BIGGEST OF THE SCI-FI SPACE ROCKERS, THOUGH MANY MORE CAME AND WENT, PARTICULARLY IN EUROPE. THE GENRE IS FAR TOO POPULATED TO LIST THEM ALL HERE, BUT HOPEFULLY THIS OVERVIEW HAS PROVIDED INSIGHT INTO THIS MIND EXPANDING FORM OF MUSIC.

(**ROXY** from inside front cover)

rock and rollers of all stripes and creeds, I wanna hear from you! Gals, send some rock fashion ideas and maybe I'll run 'em in the comics! Guys, send pictures, preferably in speedos or tight ripped jeans! I'll be damned if I'm gonna be the *only* sex symbol around this place! Everyone who writes to me will get a specially personalized memento in return—promise!

Now then, let's see what we have here:



T-SHIRTS, COMICS —WHERE ARE THEY?

Dear Revolutionary,

I would like to know if you still carry the Hard Rock Comics T-shirts and, if so, how much is it and what colors does it come in? Also, I'm curious. On the last few issues, you left off the word "comics" from the covers, and instead just used the words "Rock 'N' Roll" or "Hard Rock." Is there a reason for this?

To tell the truth, I used to dislike comics, but since Todd created the Rock 'N' Roll line, I knew I had to have them! They're the only comics I read!

Keith Wilkins
113 Street N.
Seminole FL 34642

Dear Keith,

My, you DO have good taste! The Hard Rock shirt IS still up for grabs, as seen being worn by Gene Simmons on Kiss' *Alive III* and in their new videos (personally, I'd rather see Gene shirtless, rroowwll!). For 18 bucks, we'll wing it to your door (this includes shipping). As for the logo thing, well, by dropping the word "comics," there's more room for our fabulous art, dontcha think? 'Sides, we're a lot more than a comicbook. We run exclusive interviews, articles, photos and all kinds of cool stuff you can't find in Superman or Spider-man, so why lump ourselves in with that sorta thing? So there! Colors? Red and white on black, of course!

Luv, Roxy

KISS KICKIN' ASS!

Dear Rock Comic Dudes,

Your Kiss series kicks major ass! Finally, a decent comic that tells it like it is and cuts through all the crap. Keep up the good work and give yourselves a pat on the back for a job well done.

Jerry Buchanan
E. Northfield Blvd. Apt J3
Murfreesboro TN 37130

(see **LETTERS** on page 32)

(**CHAOS** from page 12)
able as a British import video, and is highly recommended.

In 1988, Bob Calvert died of a heart attack at the tragically young age of 43, as he was preparing to return to the band. The album *Xenon Code* was released, succeeded by *Space Bandits*.

In 1990, Hawkwind returned to America for the first time since Calvert's breakdown tour in 1978, yielding the excellent live CD *Palace Springs* and the companion live set *California Brainstorm*. After Harvey Bainbridge jumped ship, Hawkwind continued as a trio, and released the excellent double album *Electric Teepee* in 1992. Plans are currently underway for a return to America with a full theatrical presentation, including holographic special effects.

Throughout their career, Hawkwind wrote many songs in tribute to famous science fiction authors, such as Asimov ("Robot," "Winds Of Change"), Bradbury ("Fahrenheit 451"), Zelaney ("Lord Of Light"), and Hesse ("Steppenwolf"). One particularly effective tribute to Tolkien was a direct quote taken from the climactic scene of the *Lord Of The Rings*. This article only touches on Hawkwind's 30+ records, and Moorcock's 100+ novels, but for those interested in Hawkwind/Moorcock, the following are highly recommended:

Hawkwind: *Space Ritual*, *Warrior On The Edge Of Time* (recently released with an excellent book written by Robert Godwin) and *Live Chronicle*.

Moorcock: *The Swords Trilogy*, and *Elric Of Melnibone* (six books) ❑

(**LETTERS** from page 31)
Jerry,

First, what makes you think we're all DUDES?! Lookit the photos, man, and read the indicia (Marilyn says "Watch it, buster!"). Thanx for the stroke and all but, hey, about that pat on the back, how'd you know I was double jointed? Musta seen one of my shows. Oh yeah, and who named your town? A drunk with a speech impediment?

Cheers, Roxy

U2 JUST SUPER, MAN

Dear Revolutionary,

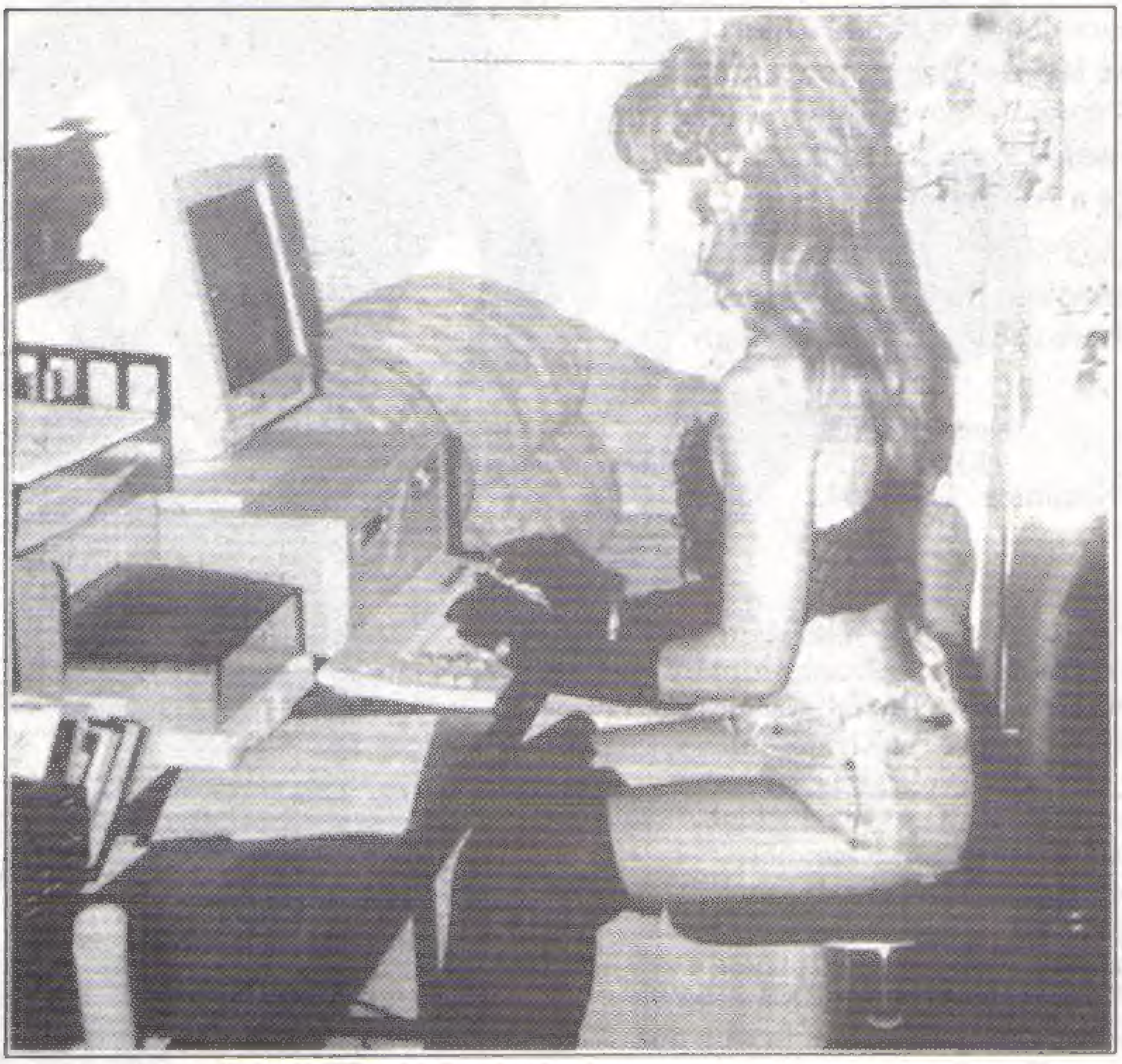
I happened to be in a comic shop with my brother (NOT a place I'd normally find myself in). To keep busy, I casually looked through some boxes. Then, I saw it! A comic with "U2" written across the top of it! I was ecstatic! I bought the issue and read it, and it was excellent. I want to commend Todd Loren, Jay Allen Sanford and Michael Willis on a job wonderfully done. I appreciate you broadening the horizons of comicbooks beyond Superman and Green Arrow.

Wendy Hollenbeck
South Lake Drive
Red Bank NJ 07701-5315

Dear Fellow Babe,

Like Jay and Michael need their egos to swell any bigger! The late Todd Loren deserves all the praise for founding this eclectic group of misanthropic misfits, but it's always nice to pick up a new reader like yourself!

Regards, Roxy



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55 U2 (Part 2 of 2)
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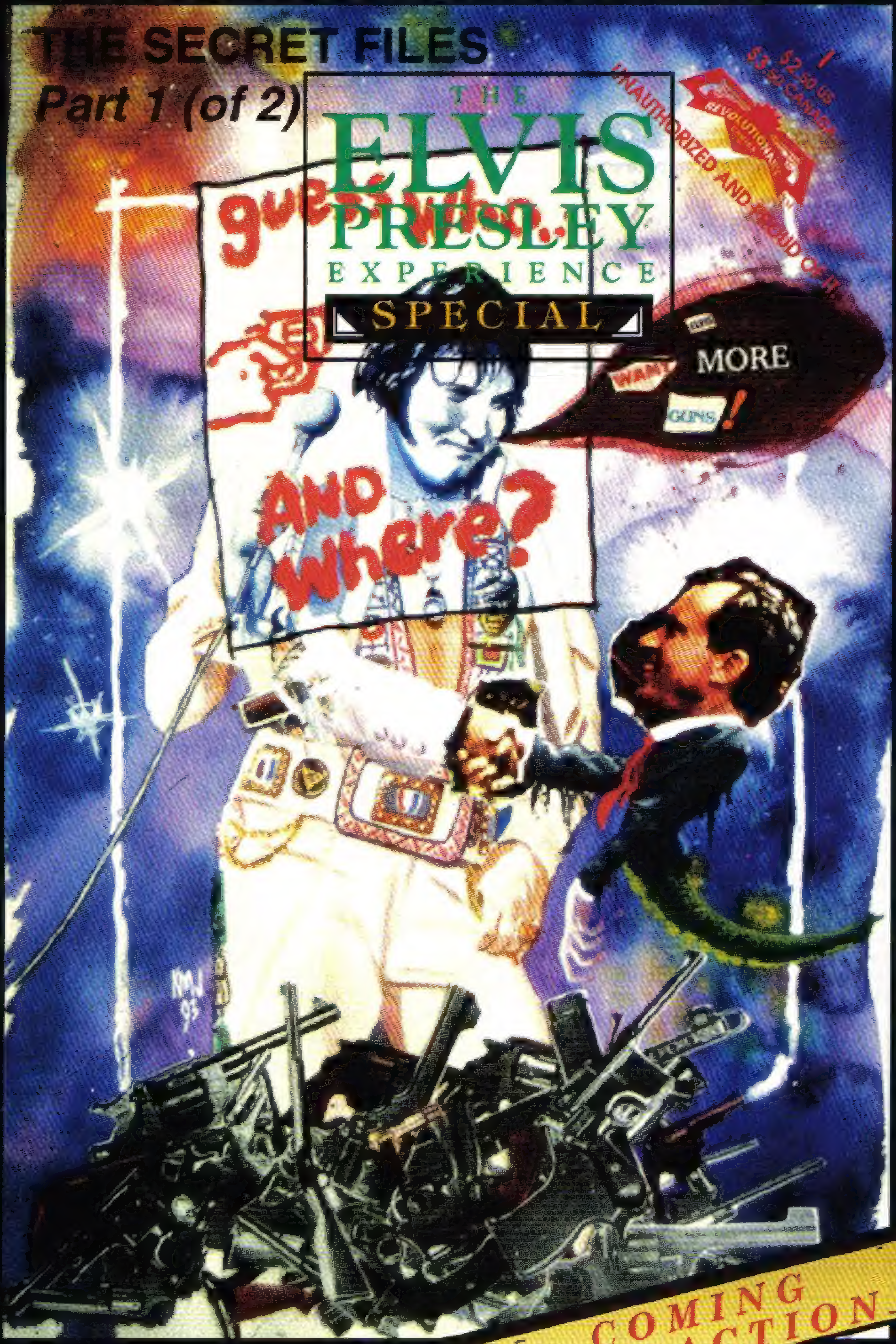

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